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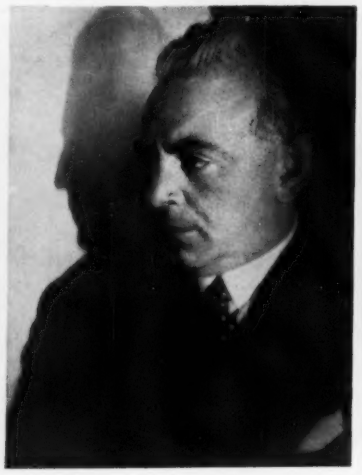
WINIFRED CHRISTIE

In Europe All This Season for Concert Engagements
In America, Season 1937-38

LUDWIG HOFMANN,
bass-baritone, now in his fifth season with the Metropolitan Opera. His roles include Landgraf. Hermann in Tannhäuser; King Henry (Lohengrin); King Marke (Tristan and Isolde); Hans Sachs (Die Meistersinger); Gurnemanz (Parsifal); Wotan and Hagen in the Niebelungen Rina; and Mephistopheles in Faust.

GLADYS SWARTHOUT
returns to the Metropolitan Opera this season in the role of Giulietta in Tales of Hoffmann on February 8. Miss Swarthout has sung this part in Ravinia, but this will be the first time she has done it at the Metropolitan. (Photo by De Mirjian Studio.)



IGNAZ FRIEDMAN,
pianist, returns to the Town Hall, New York, platform on February 27. He is to be heard in Brahms' twenty-four variations and fugue on a theme of Handel, two Chopin pieces and the sonata (op. 58) of that composer and Schumann's Kreisleriana.

ELISABETH SCHUMANN,
Lieder singer, as she arrived in New York on January 14 on the SS. Bremen for her American concert tour. (Photo by Cosmo-Sileo Co.)

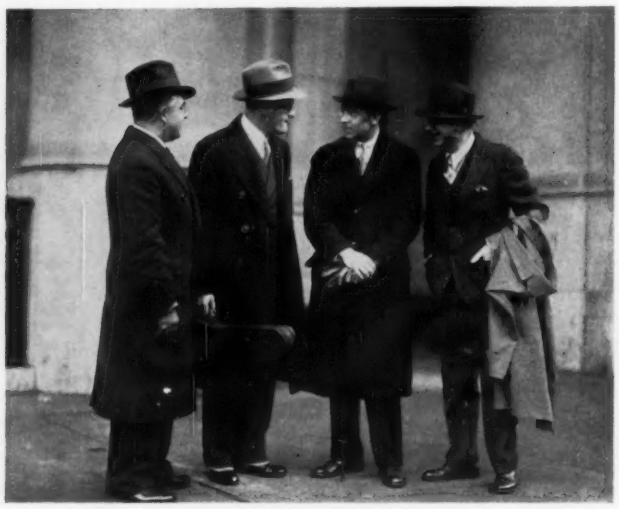
THE SEASON'S FIRST SIEGLINDE
at the Metropolitan Opera. Elisabeth Rethberg in her dressing room preparing for Die Walküre, on the opening night.

GEORGES ENESCO and YEHUDI MENUHIN,
his twenty-year-old pupil, as they appeared on January 24 after the General Motors broadcast at Carnegie Hall, New York, during which Enesco conducted the orchestra through the first half of the program. Enesco and Menuhin played the Bach concerto for two violins in D minor in the first radio hearing of the work.

JOSE ITURBI,
on February 8 gives his first Carnegie Hall, New York, recital since December 15, 1934. His program includes the Beethoven andante favori, Schumann's G minor sonata and Chopin pieces. After the intermission he is to play the Jeux d'eau a la ville d'Este of Liszt, Ravel's Jeux d'eau and L'Isle joyeuse of Debussy and two items by Albeniz—El Puerto and Fete Dieu a Seville.

JAMES MELTON,
tenor, appeared as soloist on February 5 with the Philco Men's Glee Club of Philadelphia, conducted by Joseph Smith.

EMY-LOU BIEDENHARN,
American contralto, as Ortrud in Lohengrin. Miss Biedenharn sang the part at the Chanticleer Theatre, London, in December under the direction of Mr. Johnston-Douglas and Amherst Webster. Two performances were given, one with Louisa Roma as Elsa, the other with Elizabeth Godley in the soprano role. (Photo by Janet Jevons London.)



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Philharmonic Orchestra Plays Under Georges Enesco's Baton

New Yorkers Applaud Eminent Roumanian Musician—Conducts His Own First Symphony and One by Dukas

By LEONARD LIEBLING

Third of this season's procession of guest conductors for the New York Philharmonic Orchestra, came Georges Enesco, who led the concert of Thursday evening, January 28 (with Friday afternoon repetition), and faced an audience in which there were an unusually large number of musicians.

Their presence meant that Enesco is regarded by them as more than a mere conductor; he represents a hero who practises his profession also from the approach of a composer, violinist, teacher, pianist and organist. Moreover, he has never paraded as a specialty virtuoso either in solo playing or conducting, masters a versatile style as a composer, and without thought of personal gain always has served as a sincere apostle of musical art.

Born a Roumanian, he paid his country the compliment of writing several compositions based on its folktunes, and national harmonies and rhythms. However, his musical education (after his eleventh year) was acquired in Vienna and Paris, so that his tastes became eclectic and made him altogether a musical citizen of every cultured land.

Debut with the Philharmonic

While the New York appearances of last week were Enesco's first as director of the Philharmonic, he was no conductorial stranger in the metropolis, for he had mounted the Carnegie Hall platform as early as 1922-23, when he led the visiting Philadelphia Orchestra; and again, several years later, he swung his baton over a Musicians' Emergency Aid Orchestra of 200 players, for a concert in their series at the Metropolitan Opera House. (Competitive intrigue later wiped that organization off the musical map.)

Enesco's Thursday and Friday program consisted of Gluck's Iphigenia in Aulis Overture; Paul Dukas' C major symphony (first time by the Philharmonic); Mihail Jora's Marche Juive (first time in America); and Enesco's own first symphony (op. 13), in E flat (first time by the Philharmonic).

Broad-shouldered, sturdy, almost burly, his strong-featured face topped with thick black hair, his clothes far from being a fashion-plate, Enesco looks the type which we have come to associate with U. S. Senators from some Western States. He surely is no drawing-room darling or posing prima donna of the baton. That opinion was strengthened when he began his conducting with ungraceful, awkward motions, and plainly no thought of how he looked from the back.

Unfamiliar Scores Introduced

Only a few minutes of music-making, however, sufficed to demonstrate Enesco's mastery of his material, his definite purposes, his command of the orchestra, and the depth and compelling warmth of his feeling. A grandly gifted musician was officiating, and quickly won the high respect and admiration of his listeners. They disregarded his jerky gestures and wild swings, which evidently were well understood by the players, for the music they made revealed clear line, rich tone, and technical correctness. Only a leader who had proved his mettle to the musicians at rehearsal, could have realized such results at the public performances. The only criticism I would make, is that Enesco's verve and passion bring forth too protracted loud dynamics. However, the program of the opening pair of concerts (with the exception of the classically pure Gluck reading) called for emotionalism rather than profundity. Contrast too, was lacking, for the two symphonies have much in common regarding tendency and manner. They belong to the late-Romantic school, and utterly avoid the acerbent melodies and astringent harmonies of modernism.

Dukas' score proved to be the lesser in importance. It is fluent, well-orchestrated, and generally agreeable, but not distinguished in thematic material, and suffers from decided over-statement. There are, too, some banal moments; in one episode, more than a suspicion is aroused that the French composer, and the deviser of a recent American popular tune called Smoke Rings, found the same succession of tones to their mutual liking. At other places, some melodic mannerisms of Cesar Franck and Ernest Chausson crop up startlingly.

Enesco's first symphony (he has written three) had been previously performed by him in New York with the Philadelphia Orchestra in 1923. The opus, written early in Enesco's career, has vitality, lyricism, climactic power and rich orchestra facture, and yet seems slightly turgid and a bit too long—the faults of youth.

Jora's Marche Juive (Jewish March) made a mild impression. The forty-six year old composer is Roumanian, and teaches and conducts in Bucharest. His Marche, five minutes in duration, has slight texture but typical coloring. The present hearer could not quite determine whether the piece was written to celebrate or satirize the Balkan Hebrews.

Enesco had a consistently hearty reception from the auditors, which he modestly tried to relegate to the orchestra. In a box sat Yehudi Menuhin with his family; the young violinist had been a pupil of Enesco for several years.

Rapsodie Flamande by Roussel World-Premiered in Brussels

Work Wins Success under Conductor Kleiber—Paumgartner's Rossini in Naples Done in French—Elisabeth Schumann Exquisite in Recital

By SIDNEY VANTYN

Brussels.—A full house attended the third Philharmonic Orchestra concert at the Beaux-Arts, when Nathan Milstein appeared as violin soloist with Erich Kleiber conducting.

Milstein's fine account of the Mendelssohn concert met with enthusiastic reception. An outstanding symphonic number was Rapsodie Flamande, by Albert Roussel, this being the first world performance of the work. One regretted that the composer was not present to witness the triumph of a most excellent composition likely to take its place in the standard symphonic repertoire. The rhapsody is based on five Flemish folk-songs, two martial, two gay, and one in somewhat sentimental mood. The orchestration, rich and colorful, without being heavy. Kleiber, the soloist, and the composer scored signal success.

Jongen Conducts

The same evening in the same hall, the Cercle Musical des Amateurs gave their thirty-first concert. Leon Jongen conducted, the program including Marriage of Figaro Overture, A major violin concerto, six German Dances (Mozart) seventh symphony and violin concerto (Beethoven). Jongen's leadership was, as usual, able and musicianly to a degree. Henri Koch, violin soloist, is of the Liège school which has given to the world not a few eminent violinists—Thomson, Massart, Debroux, Parent, Musin and Ysaye. Koch is still young and possesses both the qualities and the shortcomings of youth.

The second Conservatoire concert was devoted to Liszt: Prelude to Legend of St. Elisabeth, Orpheus (symphonic poem) Faust Symphony, and E flat concerto, the latter with Walter Rummel, pianist, Desiré Defauk conducted, his readings receiving unstinted admiration.

Claudio Arrau, Chilian pianist, gave a recital under the auspices of the Philharmonic Society. The first half of the program—Bach C minor partita, Brahms' variations and fugue on a theme by Handel, and Liszt's B minor sonata—was a bit above the heads of the public. The second half not so severe, bringing Debussy, Ravel, Granados. Nature has been generous to Arrau: he possesses all the qualities which go to make a great pianist, as well as the intelligence to use them correctly.

Elisabeth Schumann

The program of this exquisite singer included songs by Mozart, Mendelssohn, Brahms, and Hugo Wolf. Madame Schumann was heard and applauded by a capacity audience (she sang under the auspices of Maison d'Art) and had to add several encores to her list. The cameo-like perfection of her interpretations provoked enthusiasm.

Opera Creation

The Théâtre Royal de la Monnaie gave the world premiere in the French language of Paumgartner's comic opera, Rossini in Naples. Corneille de Thoran conducted. The libretto is based on incidents in Rossini's life during his sojourn in Naples, Paumgartner having cleverly adapted Rossini's music extracted from his divers operas. With such good exponents as d'Arkor (Rossini), Van Obbergh (Barbaja), Colonne (Marcello) and such excellent conducting as de Thoran's, it is no wonder the piece proved such a success.

Another enjoyable performance at La Monnaie was Offenbach's Orphée aux Enfers. The principal roles were taken by Mm. Andrieu, Boyer, Parny, Regis, Pierlgy, and Mme. Clairbert in the part of Eurydice, splendid both in acting and singing.

Mengelberg Remains Amsterdam Favorite

Directs Liszt and Other Concerts

By EVELETH VAN GEUNS

Amsterdam.—Orchestral fare of the past weeks has been of the finest. Franz Liszt was honored when the Concertgebouw, conducted by Willem Mengelberg, gave a program of the Abbé's lesser-known works, including two movements of the Faust Symphony and the Graner Mass. The orchestra played superbly, and under Mengelberg's masterly guidance, the protagonists and mixed chorus were objects of prolonged applause. Soloists: Jo Vincent, soprano, Theodora Versteegh, contralto, Louis van Tulder, tenor, and Willem Ravelli, bass.

An evening devoted to Dutch composers offered works by Emile Enthoven, Jan van Gilse and Alexander Woormolen, the last-named winning grateful applause for his delightful concerto for two oboes, skillfully presented by Jaap and Haakon Stotyn. Another Mengelberg evening enthralled his listeners with Bach's Sinfonia and Tschaikowsky's Pathétique. Ferdinand Hehman was soloist in Rudolf Mengelberg's Violin Concerto. Andries Roodenberg, violinist, at still another orchestral concert, was acclaimed for his first audition of Koos van de Griend's violin concerto, which though original in color and thematic sense, proved a bit unwieldy. Edward van Beinum, who conducted, presented a Mozart symphony and Bizet's Arlesienne Suite. Among the soloists of recent programs was Willem Andriessen who gave a poetic reading of a Grieg piano concerto.

Madrid Has Music Despite Civil War

Besieged City Continues Tonal Life

By JOSE M. FRANCO

Madrid (January 13).—The overwhelming convulsion that is wracking Spain has transformed all artistic activities, absorbed by the necessities of war. One of these, humanitarian and important, is the maintenance of hospitals for the wounded, to which end a great many benefits have been given, music bringing to these its precious collaboration. Prominent helpers have been the leading orchestras of the capital: the Symphony, Philharmonic, and Classical Orchestras, the Masa Coral de Madrid and its orchestra, the Municipal Band, and the National Republican Band, not to overlook orchestral groups organized by various syndicates, unions, and soloists.

The Philharmonic Orchestra, in the Teatro Calderon, gave three concerts devoted respectively to Russian, French, and Spanish music. The first was conducted by Maestro Sorozabal, the second and third by Maestro Perez Casas. In the third, Enrique Aroca, one of our best pianists, professor at the Madrid Conservatory, was soloist in concerted numbers. The programs of the latest two programs, had as commentators José Subirá, music critic, and Carlos Palacios, young composer. In still another "festival" of Spanish music, de Falla's Nights in Spanish Gardens, interpreted by pianist Aroca; and Halffter's ballet Sonatina, with piano soloist Gerardo Gombau, were outstanding. Finally, the same orchestra gave a series of three concerts, playing among others, works of Bach, Dvorak, Mozart, and Mendelssohn, and the first performance of Scherzo Humoristico, by Emilio Lehmberg, which received hearty applause.

Toscanini May Lead Radio Concerts Here

Reports are current that, despite Toscanini's declining of an invitation to come here this spring to conduct the New York Philharmonic Orchestra on a transcontinental tour under the auspices of the RCA-Victor Company, further efforts are being made to persuade the conductor to return to America to conduct broadcast programs. Samuel Chotzinoff, music critic of the New York Post and a friend of Toscanini, sailed on January 23 for Milan. It is believed that the purpose of his trip was to induce the Italian conductor to consent to this plan. It is reported that the National Broadcasting Company sent Mr. Chotzinoff on this mission. Toscanini has finished his tour with the Palestine Symphony Orchestra, and plans to rest in Milan before going to London to conduct the BBC Orchestra this spring, probably late in May.

Furtwängler Again to Conduct at Bayreuth

Bayreuth.—Dr. Wilhelm Furtwängler will be the musical director and Heinz Tietjen the general stage manager in this year's cycle of Wagner operas at Bayreuth. Among other artists in the series are: Liselotte Ammermann, Ivar Andresen, Ruth Berglund, Rudolf Bockelmann, Robert Burg, Marta Fuchs, Käthe Heidersbach, Herbert Janssen, Margarete Klose, Martin Kremer, Frida Leider, Max Lorenz, Josef von Manowarda, Maria Müller, Jaro Prohaska, Helge Roswänge, Franz Völker, Fritz Wolff and Erich Zimmermann. The schedule of performances is: Parsifal, July 23, August 1, 5, 11 and 20; Lohengrin, July 24, August 2, 4, 7, 8, 10, 19 and 21; Das Rheingold, July 26 and August 13; Die Walküre, July 27 and August 14; Siegfried, July 28 and August 15; Götterdämmerung, July 30 and August 17.

New Metropolitan Opera Plans

It is reported that next winter the season at the Metropolitan Opera will open December 1; also that there will be no post-winter performances in the spring of 1938.

Japanese Nobleman Directs Philadelphia Orchestra

Viscount Konoye Is Guest for Concert under Baton of Ormandy—Salzedo Awarded Degree at Musical Academy—Sevitzky Gives Novelties with Simfonietta

PHILADELPHIA.—The second program of the Beethoven Cycle being presented this season by Eugene Ormandy and the Philadelphia Orchestra was given on January 22 and 23, with a visiting conductor and a soloist as the special features.

Viscount Hidemaro Konoye was the conductor for the first part of the program, which included the Leonore Overture (no. 3), and the second symphony in D major. These concerts marked the debut in America as a conductor, of Viscount Konoye, who was very unassuming. He was cordially received upon his appearance, and warmly applauded after each work. His conducting is individual, in that his beat does not appear to be orthodox, and yet he had the orchestra under perfect control at all times, and his meaning seemed entirely clear to the men playing under him. His readings were musicianly, and followed the approved traditions, with no spectacular effects, but a feeling of thorough understanding and feeling for the wishes of the composer. In his acknowledgment of the applause following each number, he shared the honors with the orchestra by gracious gestures.

The soloist was Iso Briselli, young violinist, who has received the major part of his training in Philadelphia at the Curtis Institute of Music. Mr. Briselli played the colossal concerto in D major, with excellent technic, beautiful tone, good interpretation and general success. His playing aroused enthusiasm and he was recalled many times. Mr. Ormandy conducted the orchestral accompaniment for Mr. Briselli, with artistry and sympathetic accord.

DEGREE CONFERRED UPON CARLOS SALZEDO

On January 24, at the Philadelphia Musical Academy the degree of Doctor of Music was presented to Carlos Salzedo, with Dr. Harl McDonald and Dr. Rollo Maitland acting as sponsors. Dr. Salzedo's place of eminence in the musical world through his influence upon modern harp-playing is too well known to need any recounting here. The degree of Doctor is well merited, and all those present of a selected group of invited guests were warm in their appreciation of the honor conferred.

An excellent concert was also heard at this time, when Dr. Maitland opened the program with three magnificent Bach numbers on the organ, followed by a group of harp soli beautifully played by Marjorie Tyre, one of the harpists of the Philadelphia Orchestra, and a graduate pupil of Dr. Salzedo. Her first number was Haydn's theme and variations, after which came two of Dr. Salzedo's compositions—Mirage, and Idyllic Poem, with Impromptu Caprice by Pierne brilliantly closing the group. Miss Tyre always shows her excellent musicianship whenever she plays. Her touch is sure, her tone exquisite, and her interpretations convincing. The program closed with the Serenade (op. 12) by Kodaly for two violins and viola, played by Raymond Brown and Julius Kunstler, violinists, and Morris Sutow violist.

PHILADELPHIA MUSIC CLUB

The Philadelphia Music Club Chorus, under the direction of Dr. H. Alexander Matthews, was heard in several groups of songs at the regular meeting of the Philadelphia Music Club on January 26, in the Ball Room of the Bellevue-Stratford Hotel.

The first number was an interesting cantata, The Singers, by Franz C. Bornschein, who was present and introduced to the audience. Other numbers included those by Koshetz, Katherine K. Davis, Bantock, Fletcher, Clokey and Dett. The number Moonrise by Harry Patterson Hopkins which was awarded the Eurydice Prize in 1936 was one of the most pleasing of all those presented by the chorus. Mr. Hopkins was warmly greeted by the interested audience. Soloists appearing on the program were Irene Hubbard, cellist, Clara Zaker, violinist, each of whom were accompanied by Ruth Burroughs.

CHAMBER STRING SIMFONIETTA

The second concert of the eleventh season of the Philadelphia Chamber String Simfonietta, founded and conducted by Fabien Sevitzky, was given on January 27, in the Bellevue-Stratford Ball Room, before a capacity audience.

The first part of the program was devoted to works of Johann Sebastian Bach, first of which was the overture suite for stringed orchestra. This is the suite in G minor, a glorious work, which was well played through its four movements.

Next came the concerto in C minor for two pianos and string orchestra, excellently performed by Jeanne Behrend and Alexander Kelberine. The co-ordination of the two soloists was well nigh perfect, while there was a crystal clarity in the interpretation that was delightful. Mr. Sevitzky and the Simfonietta supplied the splendid orchestral background and the soloists were enthusiastically acclaimed and often recalled.

The Chaconne was the final number of the first part. It was the first American performance of this arrangement of the Chaconne from the D minor sonata for violin unaccompanied, transcribed by Riccardo Neilson for string quartet solo with accompaniment for stringed orchestra. This also was well done by the Simfonietta under Mr. Sevitzky's artistic leadership.

After the intermission came the Louis Gruenberg Four Diversions which the Simfonietta introduced three years ago. They are largely in the ultra-modern idiom, and while interesting, can scarcely be called enjoyable.

The final work was a suite Anno 1600 by Arcady Dubensky, written for, and dedicated to Mr. Sevitzky and the Philadelphia Chamber String Simfonietta. It received its first performance at this time, and like all the other works of this composer, is thoroughly enjoyable, having something pleasing to say and saying it in a frank and earnest way. It is in seven parts—*introduction, fugue, interlude (Angelus), menuetto, sarabande, pastorale* and *finale*. It adheres closely to the old style, and was so popular, that when Mr. Sevitzky after many recalls, asked what the audience would like to hear, there were requests for the Pastorale. It was repeated.

BESSIE GOTTREICH IN RECITAL

Bessie Gottreich, young blind pianist, was heard in recital at the Academy of Music Foyer, on January 28 before a capacity audience. The program was a comprehensive one of Bach, Beethoven, Schubert, Brahms, Schumann, Mendelssohn, Debussy, Rubinstein and Grieg. Miss Gottreich has a good tone, which was demonstrated in the Schubert Moment Musical, and the Schumann Romance. The Bach prelude and fugue were given with clarity.

M. M. C.

Stillman-Kelley Honored

Society Formed In His Name to Publish Orchestra Scores by American Composers

At the present time there is even more discussion than usual concerning the support of creative musical art in our country. Prizes are offered, productions planned, and other means devised for furthering its development, but as yet little has been done toward solving the serious problem of engraving and distributing the orchestral scores of American composers.

To this end the Edgar Stillman-Kelley Society, a non-profit organization, is placing its forces back of a movement to publish study scores of a group of younger composers.

The first list includes works by Anis Fuleihan, Vittorio Giannini, Werner Josten, Edgar Stillman-Kelley, Otto Luening, Harold Morris, Roger Sessions and Tibor Serly. All the scores thus far accepted are scheduled for early performance by prominent orchestras.

Two of the works are already available. The first is the recently completed Gulliver Symphony by Edgar Stillman-Kelley, which will have its premiere with the Cincinnati Orchestra under Eugene Goossens later this winter. The second work is a violin concerto of Roger Sessions. The latter (because of the demands for Sessions' autographed scores) is not engraved but reproduced from his own writing. However, all other scores are to be engraved.

The printed scores themselves are of a size (9¼ x 6¾) midway between the conductors' and the so-called pocket score.

An honorary committee, now being formed, will be assisted by Dr. John Warren Erb of New York University, as treasurer, and Mrs. Stillman-Kelley as executive secretary.

On April 14 the composer whom this society is honoring will have attained his eightieth birthday. To mark the event, celebrations are being arranged in many localities by performances of his New England Symphony, Macbeth, Aladdin, and Alice in Wonderland suites; Pit and the Pendulum, symphonic poem; piano quintet; string quartet; as well as Pilgrim's Progress and Israfel, both choral works.

Smeterlin Sails for European Engagements

Jan Smeterlin, Polish pianist, completed another American tour with appearances in the Middle West. His full itinerary here this winter called for two appearances in New York, one a recital in Town Hall and

JAN SMETERLIN

one before the Haarlem Philharmonic Society at the Waldorf-Astoria; two in Boston, a Symphony Hall recital and an appearance at the Statler Musicale; a concert at Harvard University and one at Wellesley; recitals in Portland, Me., Fitchburg, Mass., Pawtucket, R. I., Englewood, N. J., Baltimore, Harrisburg, Pa., Ottawa, Canada, Springfield, Mo., Leavenworth, Kan., Salt Lake City, Galesburg, Ill., and Canton, O. He was soloist with the Chicago Symphony Orchestra in Chicago for two concerts. Mr. Smeterlin sailed from New York on January 16 by the SS. Paris.

Arriving in Europe, the pianist was scheduled immediately for a broadcast from England. He then went on to Paris to play with the Orchestre Symphonique on January 31. Two tours in Holland follow, concerts in England and a few concerts in Paris. A tour of Spain had been arranged for Mr. Smeterlin, but this has been cancelled because of conditions there.

The pianist returns to America the first of December, 1937, for his eighth consecutive tour here. The early part of next season will find him playing in England and the Scandinavian countries.

Evening Ring Cycle for Metropolitan

Edward Johnson, general manager of the Metropolitan Opera, announces a special series of evening performances of Der Ring Des Nibelungen, scheduled as follows: February 20, Das Rheingold; 27, Die Walküre; March 13, Siegfried; 20, Götterdämmerung. Artur Bodanzky is the conductor of the series.

Piatigorsky Weds Jacqueline de Rothschild

PHILADELPHIA.—Gregor Piatigorsky, cellist, on January 29 confirmed reports that he and Jacqueline de Rothschild, daughter of Baron Edward de Rothschild of Paris, had been married last month. Mr. Piatigorsky said that, after he returns to Paris in March, he and his wife would make a round-the-world trip on which he will give concerts.

R. P.

San Francisco Opens Orchestra Season

Monteux Presents Tansman and Gershwin as Soloists in Their Works—Rosenthal and Nelson Eddy Among Recitalists

SAN FRANCISCO.—The opening of the twenty-fifth season of the San Francisco Symphony Orchestra was the principal item of musical concern in this city during mid-January. The orchestra, enlarged in personnel to ninety men, began its second year under Pierre Monteux with a classic program of Bach, Beethoven, Wagner and Debussy. The first soloist of the season was George Gershwin, who played the piano in his concerto and Rhapsody in Blue, and directed the suite from Porgy and Bess, all to the delight of vast audiences.

TANSMAN IS SOLOIST

The mid-season swing of things was felt in the third of the ten pairs of concerts at the Memorial Opera House, when Monteux led a beautiful, lyric, dramatic and revealing performance of Berlioz' Fantastic Symphony, and Alexandre Tansman was guest.

Tansman played the solo in his own Concertino, a brief, highly rhythmical, firm-textured piece somewhat in the modern neo-classical vein, but full of feeling, melody and vitality. He also conducted the first American performances of two orchestral pieces, entitled Aria and Alla Polacca. The Aria proved to be a broad, majestic, wide-spreading movement not unlike the slow movements of Bach in feeling, but altogether modern in structure. The Alla Polacca was a kind of elaborate, extremely colorful *scherzo* with a touch or two of Petrouchka in its rhythms and orchestral palette.

At the time of writing, symphonic activities under the auspices of the city are imminent. The city plans eight performances, five to be given in four days by the Monte Carlo Ballet Russe with Monteux and the San Francisco Symphony Orchestra, the remainder to be given as concerts at the Civic Auditorium, with Grace Moore, Igor Stravinsky and Sylvia Lent as guest artists.

RECITALS

Among the more important and gratifying recitals of the mid-month were those by Moriz Rosenthal, Nelson Eddy, the San Francisco Sinfonietta and Caroline Chew, a youthful Chinese dancer. The local two-piano team of Aileen Fealey and Phyllida Ashley returned to the local platform after several seasons' absence with success, further heightened by the debut of Anne Everingham, a young harpist and daughter of Miss Ashley, on the same occasion.

A. F.

Schubert in Films

At the Belmont Theatre, New York, there is current showing of an interesting film dealing with episodes in the life of Schubert. The name of the picture, April Romance; Richard Tauber enacts and sings the role of the composer.

Lovable figure that Schubert is, this simple and touching story shows him in especially appealing character, and tugs irresistibly at one's heart strings. It would be unfair to publish the plot; suffice it to say that the story deals with Schubert's unfruitful love for a girl whom he generously helps to secure the man she prefers, an Austrian officer. At the end, the adoring and adorable musician consoles himself by singing his own Ave Maria.

The music of the film is entirely by Schubert, and in his best tonal and interpretative style. Tauber delivers the aforesaid prayerful masterpiece, as well as Hark, Hark, the Lark; You Are My Heart; Spring Faith; Die Post, etc. His acting is as resourceful as it is convincing. Excellent characterizations are done also by Jane Baxter, Carl Esmond, Athene Syler, Paul Graetz and Gibb McLaughlin. The photography and direction are of a high order.

Lovers of Schubert and his music will find warm delight in this gracious and tenderly humorous film.

L. L.

Third Son Born to Mr. and Mrs. Josef Hofmann

Mr. and Mrs. Josef Hofmann are the parents of a son, born on February 1 at the Pennsylvania Women's Hospital, Philadelphia. Peter Hofmann is the name of the new baby, who is the third child of the marriage. The two older sons are Anton, born in 1925, and Edward, born in 1928.

LOTTE LEHMANN

Her Sieglinde Draws Lavish Praise From Critics Downes and Gilman—

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OLIN DOWNES IN N. Y. TIMES

A new element in the cast of "Die Walkeure" gave the occasion the glamour and thrill which can confer upon opera its maximum intensity. This was the Sieglinde of Lotte Lehmann. . . . As for this writer, who has been privileged to hear some great Sieglindes at the Metropolitan, and that within no distant date, he would sacrifice them all, great and small, high and low, for the glory, the sweep and the transfiguring emotion of Mme. Lehmann's interpretation. . . . The voice had in it every color that the scene implies . . . the utterly right feeling, the imaginative artist's sure grasp of the dramatic as well as the musical curve of the situation rang true every instant.

LAWRENCE GILMAN IN THE N. Y. HERALD TRIBUNE

No singing-actress of our time, I think, has achieved a more telling and veracious Sieglinde than Lotte Lehmann's. It was in this role that she made her first appearance of the season at yesterday's Metropolitan matinee, before an audience that hung on her performance with the utmost intentness, and stormed its applause when the curtain fell.

It gives us the essence of the character, this remarkable and deeply touching embodiment of Mme. Lehmann's. It gives us Sieglinde's tenderness, her passion and her essential purity, her piteousness, her resolution, her impulsiveness, her shrinking pathos and her steel-like strength. She is warm and pitiful, enraptured and faltering. She stands before us touched with the mystery and the remoteness and the heroic simplicity of the Northern sagas. In certain moments of exceptional exactness and felicity of suggestion, she colors her voice and shapes her gestures with something of the primitive magic and strangeness and wonder of those who were daughters of earth in old, forgotten, far-off times, and heard the Spring waters running through primeval woods, and drove wild flocks across the twilit hills.

Such triumphs of imaginative identification and projection as Mme. Lehmann attains in this, her most completely realized achievement, could scarcely be overpraised; and it is a pleasure to remember that yesterday's audience responded to the rarity and fineness of what they were vouchsafed to witness.

LEHMANN'S N. Y. RECITAL, OCT. 24, A SELLOUT

TIMES

That Lotte Lehmann's popularity remains at high-water mark was manifested by the size and enthusiasm of the audience. So heavy was the attendance that seats had to be placed on the stage to handle the overflow. The eager assemblage came anticipating the utmost in song interpretation, and judging by the avalanche of applause which greeted the soprano's every effort, its expectations were amply realized. Her singing of Schubert and Schumann was as thrilling as of old. When it came to humor and the light touch, she captivated her hearers. . . . One cannot resist referring once again to the clarity of the Lehmann diction.

W. J. HENDERSON IN SUN

Her audience made the hall ring with applause and incessant demands for encores. There is nothing new to be said about her singing. With "Der Doppelganger" she loosed the full flood of her dramatic powers and swept her audience away. It was indeed a superb delivery.

SAMUEL CHOTZINOFF IN POST

Her singing of lieder offers something to the listener that the celebrated lieder singers of the past were unable to give. She offers herself. And herself is a very human person who feels everything deeply and naturally, for whom poetry and music are ceaselessly alive, and whose voice reflects emotion like a glass. For each of her songs she found the inevitable style, the ultimate expression. Her boundless vitality, her complete identification with the greatest variety of moods placed her audience at her mercy, and her success was nothing short of phenomenal.

EVENING JOURNAL

Her audience gave her that long solidly applauding welcome of many minutes reserved for only a handful of the greatest in the world of music. Here was a consummate mistress of the art of song. . . . It is an old story that none can surpass her.

Boston's Tonal Week Eventful

Mitropoulos Conducts and Plays Malipiero Piano Concerto—Szigeti in Recital

BOSTON.—Dimitri Mitropoulos, the Greek musician, has completed a fortnight of guest-conducting with the Boston Symphony Orchestra for the second successive season. His second set of appearances was even more successful than the first, and cheers greeted him on January 23, the date of his final concert here. Altogether, it was one of the most remarkable demonstrations that has been accorded a mere conductor in Boston in many years.

The program for this occasion, as on the preceding day, was composed of the visitor's able orchestral arrangement of a Bach organ prelude and fugue in B minor; Schumann's symphony in C major; Malipiero's piano concerto and Ravel's Spanish Rhapsody. This music was given a convincing and usually characteristic presentation under the leadership of the gifted conductor, without benefit of either baton or score. Remarkable, simply as a stunt, was the performance of the concerto, with Mitropoulos both to lead the musicians and play the solo piano part. On the other hand, Mitropoulos himself strikes one as the furthest thing in the world from a trickster; as rather a sincere musician with a first-rate talent and an extraordinary memory.

JAPANESE DANCER IN RECITAL

On January 27 the itinerant concert-goer had the difficult choice between Szigeti and the Japanese Noh dancer, Kenji Hinoki. The balance was slightly tipped in favor of the latter, who has not appeared in Boston previously, whereas Szigeti has played with the Boston Symphony Orchestra several times, although he has not given an entire solo recital here.

It was a pleasure, at least, to find oneself in excellent and numerous company at the Repertory Theatre, where Hinoki, aided mainly by phonograph records of Japanese music, held his audience engrossed through a program. His art was fascinating by its surface effortlessness. For interlude Mme. Miyoshi Sugi Machi of the Tokio Opera sang several numbers pleasantly in English, Italian and her native tongue.

SZIGETI PLAYS

Meanwhile Szigeti was delighting a goodly company in Jordan Hall with an impeccably interpreted program that traversed Beethoven's Kreutzer Sonata, Bach's unaccompanied sonata in A minor, Debussy's sonata in G minor and shorter numbers by Liszt, Ravel, Sigurd Lie, Scriabin-Szigeti, Stravinsky, Rimsky-Korsakoff and De Falla-Kreisler.

OTHER PROGRAMS

Something of an adventure was the setting-forth of the whole series of five Beethoven sonatas for cello and piano by Frederic Tillotson, pianist, and Yves Chardon, cellist, in Paine Hall, Harvard University, on January 27. The unusual concert was given in two sections with an intermission for dinner; and the interval made palatable what might otherwise have been surfeit. As it was, the sonatas, which are not entirely in the rarified heights, so far as musical content is concerned, were dutifully and sometimes brilliantly played by the two musicians. An audience that practically filled the hall at both sessions obviously enjoyed the proceedings.

Etienne Amyot, pianist from South Africa, was well liked by an audience that heard him in Jordan Hall on January 28. His excellently performed program included Handel's suite in G minor, Brahms' sonata in F minor, Haydn's sonata in E minor, Prokofieff's sonata in A minor in one movement (it was, as will be seen, a week of sonatas in local concert-halls) and a group of numbers by Chopin.

Another musician making her first appearance here—at least, in public—was Cornelia Ann Francisco, a Creole soprano, who sang in Jordan Hall on January 24 accompanied by Alice Reilly. Other events in brief were Claude Jean Chiasson, offering a recital of German organ music, from the sixteenth to the nineteenth centuries, in Fogg Art Museum, Harvard, on January 23; Kurt Fischer giving a piano recital under the auspices of the New England Conservatory of Music in Jordan Hall on January 25; music of Carl Philiph Emanuel Bach presented at a "Collegium Musicum" at the Longy School of Music in Cambridge on January 26; and music by Herbert R. Boardman, resident musician, performed at the Composers' Forum-Laboratory (WPA) in the Repertory Theatre on January 28. M. S.

Photo by Mitchell

ROSE BAMPTON,

mezzo-soprano of the Metropolitan Opera, was heard as soloist with the Los Angeles Philharmonic Orchestra and in a recital at Pasadena.

Westminster Chorus in Syracuse

Other Musical Events of Fortnight Given by Lotte Lehmann and Resident Symphony Orchestra

SYRACUSE, N. Y.—With the coming of the holiday season public concerts in Syracuse went into the discard with other artistic affairs, but after the holidays concerts were again resumed when the Westminster Chorus under the direction of John Finley Williamson gave one of its fine programs in Lincoln Auditorium, on January 13. Numbers sung ranged from compositions by Bach to those of Roy Harris and Jerome Kern. The entire program was interesting and this organization showed the fine training it has received from its exceptionally talented leader.

On January 14 Lotte Lehmann appeared in recital, with Erno Balogh as her efficient accompanist. If there is a finer recital singer appearing before the public today, he or she has left out Syracuse, as Mme. Lehmann is head and shoulders above those who have recently appeared in this city. Fifteen recalls and nine encores told the story of her success.

Mme. Lehmann must be accustomed to enthusiastic applause, but even she appeared to be nonplused by the bursts of applause which lasted two or three minutes after her magnificent singing of Schumann's Ich grolle nicht. Only superlatives could be used in describing her interpretation of The Young Nun by Schubert, My Love Is Fair, by Brahms, and three operatic airs which were listed on her program. This truly great artist will certainly be welcome if she ever decides to return to Syracuse.

The advanced music students of the College of Fine Arts at Syracuse University, gave another of their interesting and well performed recitals on January 17.

MIKADO SUNG

The following evening the Knights of Columbus offered the first of three performances of Gilbert and Sullivan's The Mikado at the University Civic Theatre. With a small but adequate orchestra of union musicians, a well trained chorus and a cast of principals who had had the advantage of training from James F. McDonald, the Koko of the cast, a lovely and effective performance was the result. Marjorie Kelly as Yum-Yum displayed an exceptionally lovely, clear, and resonant voice, and with it first class acting ability. Dr. Charles Reid, six feet four inches, in his stockings, and a fine bass, was an effective Poo-Bah. James McDonald, a profesisonal in light opera, with the exception of a few modern exaggerations, gave a fine performance of Koko. All in all, the singing did credit to those in the cast and to Mr. McDonald who trained them.

On January 19 the Syracuse Symphony Orchestra with André Polah conductor, Francis Frank organist, and two students from the College of Fine Arts, Dena Ferguson and Robert Morgan as pianists, gave its sixth concert. The opening number was the symphony (No. 3) in C minor, with organ and piano, by Saint-Saëns, a first performance in Syracuse. Following this the orchestra played the symphonic prelude for organ and orchestra, by Dr. William Berwald, head of the composition department in the College of Fine Arts. After the intermission the orchestra played a first performance in Syracuse of The Firebird Suite, by Stravinsky, closing with Roumanian Rhapsodie in A major by Georges Enesco. In his brilliant and effective program the orchestra again showed the immense improvement it has made under the direction of Mr. Polah.

The College of Fine Arts broadcasts its 256th weekly music recital over the University Station WSYU on January 19.

H. L. B.

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National Orchestra Plays Novelties

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WASHINGTON, D. C.—On January 21 the National Symphony Orchestra (Hans Kindler conducting) presented an unusual program including several works heard for the first time in Washington, and Joseph Szigeti, violinist, playing the Brahms concerto in D major. First heard was a delightful overture, Mon Ami Pierrot by Sam Barlow, suggestive of the seventeenth century style. Next came variations on a theme of Tschaikowsky by Arensky. Most outstanding on the program were the Dances of Galanta by Kodaly. In this composition Dr. Kindler painted a vivid picture of tonal color.

Climaxing the concert was a monumental interpretation of the Brahms concerto by Joseph Szigeti. Mr. Szigeti invested this noble work with a sensitive refinement and revealed unlimited technical skill. Both Dr. Kindler and Mr. Szigeti were accorded a tremendous ovation.

ROTH QUARTET AT CONGRESS LIBRARY

The Roth Quartet of Budapest (Feri Roth and Jeno Antal, violins, Ferenc Molnar, viola, Janos Scholz, cello), assisted by Beryl Rubinstein, piano, and Howard Mitchell, cello, was the fourth organization of its kind to be heard in the Chamber Music Auditorium of the Library of Congress. Under the presentation of the Gertrude Clarke Whittall Foundation, they offered an all Schubert program on January 27, which was interestingly performed, particularly the opening number, the quartet in A minor. In the trio in B flat mention might be made of Mr. Rubinstein's playing. He displayed clean technic, excellent rhythm and well balanced musicianship. In the quintet, Howard Mitchell, first cellist of the National Symphony Orchestra added color.

Dorothy Hodgkin Dorsey presented Lily Pons on January 17, in what was this artist's most outstanding Washington recital. The seating capacity of the large auditorium together with the entire stage space was sold out. Miss Pons showed rare taste and musicianship in selecting a program of artistic worth. Throughout, she displayed accurate adherence to pitch, charm of personality, gracious manner, and dramatic fervor. She was recalled many times for encores.

On January 15 the Congressional Club presented Leah Effenbach, artist-pupil of Mme. Olga Samaroff-Stokowski in a brilliant pianistic program. Her program consisted of a Chopin group including several etudes, preludes and the F sharp major nocturne. Next played with exquisite delicacy was the Jeux d'eau (Ravel) and in direct contrast the Arabesques on the Blue Danube (Strauss Schultze-Evler). Miss Effenbach concluded the program with the Variations Symphonique (Franck), accompanied on the second piano by Gertrude Effenbach.

LECTURE-RECITAL

On January 27, the outstanding Venezuelan composer Juan Lecuna gave a lecture-recital on Venezuelan folk lore at the Instituto de las Espanas. The thesis of his lecture was that in countries not having a solid musical tradition (like Venezuela) the main aesthetic problem is to acquire a national music conscience. "The secret of getting this is from the folk lore," he said. Interesting were his comparisons of the Negro influence on Venezuelan and American music. Then Mr. Lecuna illustrated on the piano, playing Joropos, Merengues and waltzes, concluding with his own composition Criolla. The artist was received by a large and enthusiastic audience.

TOWNSEND MUSICALES

On January 18, Mrs. Lawrence Townsend presented Helen Jepson, soprano and Ezio Pinza, basso, both of the Metropolitan Opera. Both singers were in excellent voice, giving splendid performances. Continuing this series Ginette Neveu, violinist and Rudolph Serkin, pianist, were heard on January 25. Miss Neveu is accomplished for one so young, combining youthful spontaneity with understanding. Mr. Serkin gave an extremely intelligent reading of the C major sonata (op. 53) by Beethoven, played two intermezzi (op. 119) by Brahms in beautiful romantic style, and displayed superb technic in his playing of both Chopin and the Rondo Capriccioso (Mendelssohn).

ROSENTHAL FÊTED

Moriz Rosenthal, veteran of the keyboard, was welcomed at Constitution Hall on January 25 by an audience that extended him an ovation. The aged virtuoso displayed all of the pianistic qualities that have always been linked with his name. His program opened with the Beethoven sonata (op. 109) after which followed the Chopin sonata in B minor.

Next came a group of the shorter Chopin selections, etudes, preludes and mazurkas, played in an immortalized fashion. These were followed by Feux Follets (Liszt) and The Maiden's Wish (Chopin-Liszt). The printed program closed with two of Rosenthal's own compositions, Papillon and paraphrases on a Strauss waltz which brought forth *bravos* from all over the hall. The audience, wild with enthusiasm, refused to let the artist go until he had generously played many encores. G. E.

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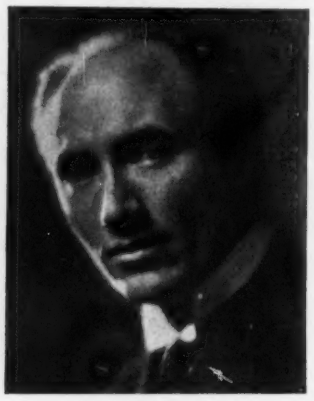
Kansas City Men Visit Omaha

Krueger Leads Philharmonic Orchestra in Two Programs

OMAHA, NEB.—The Kansas City Philharmonic Orchestra, under the direction of Karl Krueger, paid a neighborly visit to this city giving an afternoon and an evening performance at the municipal auditorium under the sponsorship of the Omaha World-Herald. The afternoon program was heard by an audience of almost five thousand school children and presented the overture to The Merry Wives of Windsor, by Nicolai; the Sorcerer's Apprentice, by Dukas; some short numbers by Liadow and other works regarding most of which Director Krueger made various elucidating remarks.



KARL KRUEGER

The evening event gave Mendelssohn's Italian Symphony a place of honor on the program, with Brahms' first Hungarian Dance; the introduction to Moussorgsky's Kovanstchina; Wagner's Entrance of the Gods into Valhalla; and Les Preludes by Liszt grouped around it.

The impression left by this body of instrumentalists and the gifted conductor was definitely favorable. The tone quality and volume are decidedly good, the various sections well proportioned, there is quick response to the conductor's indications and much spontaneous enthusiasm in the carrying out of the same. Karl Krueger's knowledge of his scores is thorough and complete; so complete indeed that he disdains the use of notes in conducting. His interpretations are those which emanate from a discerning and sympathetic musicianship.

The soloists of the evening were Lois Croft, harpist, and Robert Quick, violinist. Miss Croft played the introduction and allegro for harp, flute and strings by Ravel and succeeded admirably in giving appropriate expression to its rare and elusive qualities. She has abounding temperament, a surprisingly complete technical equipment and plays with endless charm. Mr. Quick gave a clean cut performance of Bruch's G minor concerto, disclosing an enviable purity of tone and style, sureness of intonation and a sympathetic grasp of the contents of the work.

Musicians presented in the various programs at the Joslyn Memorial recently were Esther Leaf, organist; Ruth Slama, Virginia Elfrink, Evelyn Stohlman and Berenice Dugher, pianists; Mildred Knoflicek, violinist; Ida Gitlin, contralto; and William Seymour, baritone. J. P. D.

Stassevitch Directs Federal Orchestra

Last Sunday evening in the Theatre of Music, Paul Stassevitch directed the Federal Symphony Orchestra in a program of contemporary and older works. The musicianly gifts of this versatile leader, performer and teacher were shown to advantage in a well-contrasted list of compositions, including the C. P. E. Bach concerto in D major, Dvorak's symphony (No. 2) in D minor, a suite from Roger Sessions' incidental music to Andreyeff's play The Black Maskers, and, for a closing number, the spirited Dances from Galanta by Kodaly. The audience was a large and responsive one. R. K.

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METROPOLITAN OPERA

TANNHÄUSER, JANUARY 25

The initial presentation this season of Tannhäuser was entrusted to the conductorial guidance of Maurice de Abravanel. Though he made sure the singers came in at proper times, that the chorus sang when he gave them the beat and that the orchestra played all the notes of the dramatic score, we wonder what Wagner would have thought of the performance.

Possibly he might have been satisfied, but somehow we believe that, like us, he would have been quite unhappy. For Mr. de Abravanel rushed the dance episode of the Venusberg Scene at a terrific speed, slowed the *tempi* of other scenes that needed to be unified with decisive directions—and in all scattered the coherence of the score to the four winds.

Lotte Lehmann was the magnificent Elisabeth of the evening, singing with brilliance and magnetism and acting likewise. Her pinnacle achievement was the eloquent delivery she offered of the Prayer in Act III, which she sang with surpassing beauty of line and tone. The audience greeted her with applause when she made her entrance at the beginning of Act II and during each intermission clapped her boisterously.

Paul Althouse appeared for the first time this year as Tannhäuser and gave a creditable vocal interpretation that displayed sincerity, complete understanding of the emotional qualities of the part and had tonal assurance. This fine American *Heldentenor* has now become an exceptionally able actor, a master of facile pantomime and grace of body movement. Though at times he is inclined to exaggerate in gesture and posture, nevertheless his acting in the first act had such finesse that it might be taken for a model of stage deportment by many male artists of the Metropolitan. Mr. Althouse was as cordially received as Ludwig Hofmann (Landgraf Hermann) and Richard Bonelli (Wolfram), who were showered with applause for their consummate interpretations. Both artists sang flawlessly.

Kerstin Thorborg was an excellent Venus, though the music occasionally demanded high tones which forced her voice. Her conception of the role, however, had authority and skill of a high order.

The remainder of the capable cast listed Hans Clemens, Arnold Gabor, Max Altglass, James Wolfe and Stella Andreva, who sang the Young Shepherd's song.

Leopold Sachse made slight innovations in the stage direction of Tannhäuser. The Venusberg Scene is now lighted properly and the rambling posturings of The Three Graces have been modified into a semblance of artistic beauty. The Bacchanale, however, is still a mass of waving arms and legs with no distinct choreographic design.

DER FLIEGENDE HOLLÄNDER, JANUARY 27

Wagner's Der Fliegende Holländer, known to English speaking people as The Flying Dutchman, received its third presentation at the Metropolitan with three cast changes—René Maison, admirable in tonal delivery and histrionic achievement rewarded his enthusiastic audience with a fine performance as Erik; Doris Doe acquitted herself with distinction, authoritative vocalism and sound characterization as Mary; and Karl Laufkoetter sang with spirit and assurance as A Steersman.

Kirsten Flagstad and Friedrich Schorr, Senta and The Dutchman respectively, were the whole show as far as the listeners were concerned. Both artists were in top form and were cheered for their able delineations. Emanuel List sang robustly and jovially as Daland; the chorus sang rousingly; the orchestra played superbly; and Artur Bodanzky conducted meritoriously and with firm control of all musical elements of the production.

SAMSON ET DALILA, JANUARY 28

Another hearing of Samson et Dalila brought Giovanni Martinelli in his famous role of the strong man of Judah, sharing the limelight with Gertrud Wettergren, the Metropolitan's new Philistine temptress. The eminent tenor made a heroic toned protagonist, especially moving in the scene of the mill, and he sang all the evening with fabulous richness and dramatic vibrancy. Mme. Wettergren repeated her highly tasteful impersonation, of genuine warmth of tone and fine discrimination in French diction. The other singers included Ezio Pinza as a dramatic and towering High Priest; John Gurney as Abimelech; Chase Baromeo as the Old Hebrew; Angela Bada as a Messenger; and Max Altglass and Wilfred Engelman as two Philistines. The chorus and ballet distinguished themselves in the new groupings of Dr. Graf's splendid staging, and Maurice de Abravanel led a generally smooth performance.

LA TRAVIATA, JANUARY 29

Fresh casting marked this repetition of Verdi's drama of the Lady of the Camellias. Eide Norena, Norwegian soprano of the Paris Opera, made her re-entry for the season in the role of Violetta, beautifully gowned, gay and tragically moving by turn. It is a part that she endows with charm, clarity of tone and the vocal technic to achieve its florid pages as well as dramatic expression. She had a warm reception, as did also Nino Martini, now a full-fledged film idol, singing Alfredo in youthfully ardent manner with excellent vocal control and appealing quality of song. Richard Bonelli makes a dignified, manly and richly resonant Giorgio Germont, aristocratic and poised in appearance, and welcomed with a long outburst of applause after his impeccably sung Di Provenza. Others appearing were Thelma Votipka (Flora), Lucielle Browning (Annina), Giordano Paltrinieri (Gastone), Wilfred Engelman (Douphol), George Cehanovsky (D'Obigny) and Norman Cordon (Dr. Grenvil). The choral and ballet contributions were colorful and in the picture. Ettore Panizza conducted a performance of dramatic force. The audience was a capacity one, with many standees.

SIEGFRIED, JANUARY 30 (MATINEE)

In Ireland they reckon time from "the year of the big wind." New York music lovers—at least, those who were lucky enough to be at the Metropolitan on Saturday afternoon—will probably begin to count from "the season Flagstad and Melchior first sang Siegfried." The matinee under review was a truly inspired occasion. Artur Bodanzky conducted with mastery. Lauritz Melchior has never intoned the youthful hero more glowingly. Friedrich Schorr was in artistic form as the Wotan whose sins are beginning to come home to roost. Karl Laufkoetter (Mime) was as cringing and generally unlikable as Wagner intended this character to be, yet at the same time managed to put lyric beauty into his lines. A mystic and stately portrayal was that of Kerstin Thorborg as Erda; she rebuked Wotan with calm remoteness and conveyed the philosophy that, in a state of things as troubled as the "Ring" dramas present at this juncture, all Wisdom can do is find a cave and go to sleep.

Uniform commendation goes to Eduard Habich (Alberich), Emanuel List (voice of Fafner) and Stella Andreva (voice of the Forest Bird).

Kirsten Flagstad, the sleeping Valkyrie, was, of course, reserved for the final and culminating scene. From her first awakening salute to the sun to the ecstatic finale, Mme. Flagstad gloriously illuminated the music. Mr. Melchior matched her in the power and fire of his voice and delivery.

CARMEN, JANUARY 30

Repetition of Carmen brought the same cast as that of January 21, excepting the title-role, which was by Gertrud Wettergren. She gave general satisfaction, winning warm applause after her principal arias. René Maison's singing of the aria in Act II had individuality, and both artists cooperated in the dramatics, with overpowering climax in the death-scene. Natalie Bodanya's brightly colored soprano voice brought her much applause and Helen Olheim and Thelma Votipka filled the parts of Mercedes and Frasquita charmingly. Ezio Pinza sang with gusto as the Toreador. Gennaro Papi conducted with alertness.

SUNDAY NIGHT CONCERT, JANUARY 31

It is not often that such an instrumental celebrity as Moriz Rosenthal takes part in a Sunday evening concert of the Metropolitan Opera, but the final Sabbath in January saw him playing the Chopin E minor concerto (second and third movements) and a group of soli interspersing the song ministrations of Helen Jepson, John Gurney, Julius Huehn, Bruna Castagna, Frederick Jagel, Paul Althouse, Marjorie Lawrence, and Chase Baromeo.

The vocalists were heard in operatic numbers, as befitted their surroundings, and a numerous audience enjoyed and endorsed enthusiastically the various arias, duets, and quartet (Mezza notte) from Martha. Wilfred Pelletier conducted conscientious orchestral accompaniments for the singers and the piano soloist.

Rosenthal was in superb form, giving a lovely account of the Chopin music, played with elegance of style, wondrous charm and redolent poetry. His other pieces were Chopin's C sharp minor waltz, and the pianist's own Papillons and fantasy on themes by Johann Strauss. Cheers and a half dozen recalls rewarded the concerto performance, and even longer ovations followed Rosenthal's mighty virtuosity in his final selection.

Martinelli Visits President Roosevelt

Giovanni Martinelli, tenor of the Metropolitan Opera, visited the White House on January 26. He was received by the President in the afternoon and in the evening sang at the Diplomats Dinner.

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Native Daughters Prominent In Chicago's Concert Span

Rosalyn Tureck Soloist with Chicago Symphony Orchestra—Betty Jaynes and Janet Gunn in Recital—Bertha Ostrar Plays with Illinois Ensemble—Novaes, Swarthout and Shan-Kar Ballet Appear

CHICAGO.—In a week replete with musical events of every description, Chicago trained talent occupied a prominent place. Rosalyn Tureck, who was soloist with the Chicago Symphony Orchestra on January 26, was born in this city and before receiving a fellowship in the Juilliard Graduate School had her early training here with the late Sophia Brillant-Liven and with Jan Chiapusso. Gladys Swarthout, prominent in concert, opera, radio and movies, is also a Chicago product, her alma mater being the Bush Conservatory which is now affiliated with the Chicago Conservatory. She furnished the program in the Northwestern University series at the Auditorium on January 26. Betty Jaynes, fifteen-year-old soprano who recently made a triumphant debut in opera with the Chicago City Opera Company and sang for the first time over the air with the Detroit Symphony Orchestra under Jose Iturbi, is also a resident Chicagoan and a pupil of Mrs. Herman Devries. She made her initial bow in song recital at Orchestra Hall on January 27. Assisting in the program was another young Chicago artist, Janet Gunn, who has had all of her training here with her father, Glenn Dillard Gunn, music critic, pedagogue and pianist. Bertha Ostrar, another native Chicagoan and a disciple of Walter Knupfer's piano method, appeared as soloist with the Illinois Symphony Orchestra on January 24.

CIVIC ORCHESTRA'S FIRST CONCERT

Young artists, though featured at important concerts during the week, did not have place on the Civic Orchestra's first program of the season, at Orchestra Hall, on January 24. This organization, whose main objective is the development of symphony players, has today reached a professional standard. The Handel D minor concerto for string orchestra, the only item we were able to hear on an active Sunday afternoon, disclosed the manifold qualities of the instrument placed at the disposal of Hans Lange. A disciplinarian, Lange exacts from his young players an uncommon assiduity, a quick response to his most minute demands and observance of his precepts, and judging from their performance the players have absorbed their mentor's tuition to advantage.

UDAY SHAN-KAR AND HIS HINDU BALLET

Uday Shan-Kar at the Auditorium on January 22, 23 and 24 with his Hindu ballet delighted large and enthusiastic audiences with his exotic, transcendent art. In diversified and interesting programs the Hindu dancer revealed anew all the qualities displayed at previous performances. Shan-Kar's associates are practically the same as those he first introduced in the past and of whom we single out Simkie, Zohra and Uzra, as effective in their solo dances as in ensemble.

NOVELTIES ON ILLINOIS SYMPHONY PROGRAM

To the Illinois Symphony Orchestra, a unit of the Federal Music Project, Chicago is indebted for performing many new compositions from the pens of American composers. The latest is the Tragic overture by Florence Grandland Galajikian, premiered on the January 24 program. Mrs. Galajikian is an American composer whose tragic Overture adds materially to her reputation. The Shostakovich concerto for piano, trumpet and strings, not heard here before, was given with the assistance of Bertha Ostrar, pianist, and Pierino Margadonna, trumpetist. The concerto demands a pianist of the first order, one whose technic can encompass many intricacies and in whom the sense of nuance is pronounced. These assets plus a good tone and strong fingers and wrists are items of Miss Ostrar's equipment. Composition and performers were cordially feted.

BUDAPEST UNIVERSITY CHORUS

The Budapest University Chorus, now making its first American tour, presented in the Auditorium Theatre on January 24 the same program with which they introduced themselves to a New York Carnegie Hall audience recently and achieved the same success that was recorded in the East. This chorus of forty-two men has for conductor Victor Vaszy. Its singers are young in years and mature in choral singing.

GUIOMAR NOVAES IN RECITAL

Orchestra Hall was not large enough to accommodate the many devotees of the Brazilian pianist, Guiomar Novaes, for many had to be seated on the stage. Miss Novaes, who returned only a few weeks after her solo appearance with the Chicago Symphony, proved one of the most satisfying pianists presented this season in the Adult Education Council's Musical Arts Series. Scarlatti, Mozart and Schumann formed the first part of the program, after which the recitalist offered Children's Scenes by Octavio Pinto, Debussy's Poissons D'Or, DeFalla's Dance of Terror and two Albeniz numbers which so caught the fancy of the audience as to necessitate encores. Novaes' interpretation of Scarlatti is exemplary in its simplicity and limpidity. Her views regarding Mozart's A major sonata have sincerity and a mental concept far above the average. Her interpretation of Schumann's Carnaval is original in tempi and nuance. In her hands Schumann becomes a dramatist instead of a romanticist.

RICHARD BONELLI

has resumed his appearances with the Metropolitan Opera this season. The baritone has already appeared in Tannhäuser, Manon and Traviata.

GLADYS SWARTHOUT AT AUDITORIUM

Gladys Swarthout stepped for the first time on the stage of the Auditorium since winning eminence as a movie and radio star when she furnished the program for the University College of Northwestern University on January 26. To many the mezzo soprano of the Metropolitan has remained the unspoiled child who made her first appearance on the same stage as a member of the Chicago Opera Company. She has retained that darkness of tone, that purity and beauty of voice that endeared her long before her name had traveled throughout the continent. As heretofore, her face is immobile. Thus, she relies on her phrasing and vocal prowess to reflect the moods of the various schools inscribed on her list. She sang a sentimental song like Strozzi's Amor Dormiglione with no more facial expression than when she voiced Respighi's Pioggia. The latter, by the way, was so well liked as to call for a repetition.

BETTY JAYNES AND JANET GUNN

Two young artists Betty Jaynes, soprano, and Janet Gunn, pianist, were presented by the Harry Zelzer Concert Management to a large audience at Orchestra Hall on January 27. Betty Jaynes, who will be sixteen on February 12, has already achieved attention in opera and on the air. On *prima facie* Betty looks older than her years, and many who heard her debut recital doubted that this young singer was born in 1921, for her voice, too, is that of a mature woman and her art that of a routined singer. The program was well selected to bring out all her musical virtues and to exhibit the beauty of her well schooled voice. However, Betty's desire to stun the public by the amplitude of her voice and by voluminous tone, rather than through the gorgeousness of her angelic organ, is natural for one so young. She has a lovely pianissimo, which promises much should she not spend its lusciousness by forcing.

Remarkable was her singing of the Non so piu cosa son from Mozart's Le Nozze di Figaro, Komm wir wandeln Zusammen by Cornelius and In der Rosenlaube am Rhen by Bungert. Her voice, warm and luscious, and her fine phrasing, clear diction and refinement of style astonished sanguine admirers. The Mi chiamano Mimi and the Addio from La Boheme were other items that moved the listeners to such demonstrations as to compell the young recitalist to grant many encores. It is, however, in such simple songs as Weckerlin's Fleur des Alpes and Bemberg's Il Neige that she was heard to best advantage. Her American group—including Rummel's The Voices of Children, Tureman's Dawn Ghosts, Hageman's The Night has a Thousand Eyes and Clokey's Dawn—were exquisitely interpreted.

Janet Gunn is a youngster who has won her spurs in the concert field. Seriousness is manifested in her interpretations. Miss Gunn leaves nothing to chance. She is deliberate and has preconceived ideas which she carries out even if contrary to rules and regulations of piano playing in such dynamic works as the Bach-Busoni toccata in C major or choral prelude, she played with virility, celerity and originality. It was, however, by her playing of the Chopin C sharp minor mazurka, Debussy's Sarabande and above all in the Dohnanyi Capriccio that this young pianist was a mistress of the keyboard, a thinker and poet. A double encore at the close of the group indicated the enthusiastic reaction of an audience. Charles Lurvey was the capable accompanist for the singer.

SYMPHONY PROGRAMS

Rosalyn Tureck, returned to her native hearth as soloist with the Chicago Symphony Orchestra on January 26, playing the Rachmaninoff C minor concerto in a manner entirely to her credit. Besides a solid and facile technic, Miss Tureck has a tone of beautiful quality in pianissimo but somewhat hard in dynamic passages. Her interpretations, traditionally correct, indicated a musical proficiency far above the ordinary. Miss Tureck should, however, be criticised for some of her mannerisms. He success was unequivocal and deserved.

Hans Lange, who gave the soloist masterful accompaniment, repeated Still's Alfro-American symphony, which deepened the good impression made at its premiere last week, and he delighted everyone with his interpretations of the Delius Brigg Fair Rhapsody and the prelude to Die Meistersinger.

Alexander Brailowsky, who has not been heard with our orchestra since 1927, was the soloist at the January 28-29 concerts, performing the Tschaikowsky B flat concerto. Though we might pick a bone with the young Russian for changing the tempi of the first and last movements, words of praise are due him for his colossal stamina in submerging an orchestra of over eighty-five players with the sorority with which he invested the theatrical and pompous concerto.

Hans Lange, at the helm while Stock is vacationing, made us acquainted with a Nocturne by Edwin S. Stringham, an American composer and a disciple of the late Respighi, whom he emulates without copying. Beautifully orchestrated, the novelty abounded in melodic themes, which though not closely woven are nevertheless colorful bits of orchestral painting. Composition and interpreters received their just reward from a large and unusually demonstrative audience.

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NEW YORK CONCERTS

JANUARY 25

Andrew Haigh This American pianist presented a varied program at his recital in Town Hall on Monday afternoon. After the Bach chorale-prelude, Ich ruf' zu Dir, Herr, in the Busoni transcription, Mr. Haigh played Schubert's C minor sonata. Despite its inordinate length, which is not always heavenly, the sonata is dramatic and harmonically stimulating. Many anticipations of Schumann and Brahms are to be found in it.

Mr. Haigh plays with solid musicianship and with interpretative originality. His technic is adequate to the demands he makes on it, and he has a wide range of dynamic effects. The episodic character of the Schubert sonata tends toward monotony, but in the rhythmic pulse of the last movement there is refreshment, as it was played. In the Debussy group which followed, the imaginative delicacy of La serenade interrompue, with its snatches of Iberia, and the evasive poetry of La terrasse des audiences du clair de lune marked the best playing of the afternoon. Had there been less than five compositions in the same vein, the brilliance of the toccata and the other works would have been even more enjoyable.

In the Brahms group there were things with which one might quarrel in tempi and interpretation. But they were played decisively, if a bit heavily and monotonously. To present a program in which every work made heavy demands on brain and fingers as successfully as Mr. Haigh did, represents no mean attainment. The audience was friendly throughout, and demanded extra numbers.

Etienne Amyot Following his debut appearance of last year, Etienne Amyot, young pianist from South Africa, gave a recital in Town Hall on Monday night. He chose the Handel suite in G minor; three sonatas, that in F minor (op. 5) of Brahms and the Haydn work in E minor, and Prokofieff's in one movement in A minor (op. 28); and four Chopin excerpts, the etude in C minor (op. 25, No. 12), nocturne in E minor (op. 72, No. 1), tarantelle (op. 43) and scherzo in B flat minor (op. 31).

Mr. Amyot bore out the impression he gave last year of brilliant muscianship and a gift of tonal expression that promises impressive maturity. His interpretations are fraught with vitality and illuminated with glowing temperament. These attributes compensate for the inevitable flaws of a talent which is still attaining full stature. Technically Mr. Amyot is skillful and well grounded. He plays with considerable *bravura* when the virtuoso style is appropriate, but he also can call forth a soft and singing tone when the time for bombast is past. The audience applauded heartily, recalling Mr. Amyot repeatedly.

JANUARY 26

Philadelphia Orchestra Another Carnegie Hall evening visit from the Philadelphia Orchestra. Eugene Ormandy's baton in command. A first American symphony by a young composer. The most melodious work of Schönberg. Beethoven's Eroica as the final number of the concert. Altogether an attractive and varied prospect to offer for the large and faithful New York clientele of the symphonists from the neighboring city. It is pleasant to report that the allure was realized in the main.

First on the bill, and first in consideration herewith, came the new score—symphony by Tibor Serly, born in Czechoslovakia, 1909 (of Hungarian parents) and living in New York since his third year. From 1921 to 1924 he studied with Kodaly in Budapest. Last year Serly resigned from the viola section of the Philadelphia Orchestra in order to devote himself to composition.

His symphony was written in 1931 and premiered (conducted by him) at Budapest in 1935. It is dedicated to "my friends and colleagues of the Philadelphia Orchestra, to whom I am indebted for so much that I have learned." That orchestra, by the way, gave the American first hearing of the work on January 15 in Philadelphia.

Serly's opus, in three movements, takes eighteen minutes to play, a wise timing in these hurried and nervous days. Without any "program," this music proceeds in regular symphonic form, has agreeable themes in clear development, and is arresting and brightly colored in orchestration. The harmonization is modern but not radically so. Hungarian atmosphere enriches some of the pages. The appealing composition was received with marked favor.

Ormandy and his men gave a sensitively musical and generally delightful performance of Schönberg's lovely work for strings, Verklärte Nacht. The orchestral tone had richness as well as variety. A compelling reading of the Eroica capped the evening impressively.

Anne Mary Bentley This young Oklahoma pianist gave her first New York recital in Town Hall on Tuesday. The partita in B flat of Bach opened the program, after which came two Rameau pieces. Miss Bentley next essayed the Beethoven Sonata quasi Fantasia (op. 27, No. 1). Her Chopin group included the ballade in G minor, the nocturne in B major (op 62) and the scherzo in B flat minor. Paderewski's Intermezzo Polacco and Legende (op. 25, No. 1) were succeeded by a Stojowski piece, En Valsant (op. 25, No. 2) and the twelfth Hungarian Rhapsody of Liszt. The pianist was earnest in her efforts and exhibited good training and adequate technical equipment.

The audience was responsive, and Miss Bentley played a Chopin waltz after her Chopin group, as well as extra numbers at the end.

JANUARY 27

Igor Stravinsky and Samuel Dushkin For the seventh seasonal concert of the Town Hall Endowment Fund Series, the unusual event was the appearance at the piano of Igor Stravinsky, partnered by Samuel Dushkin and his violin. The "chamber music" program consisted entirely of works by the Russian master.

There was an arrangement (Suite Italienne) of the Pergolesi airs on which Stravinsky's ballet, Pulcinella, is built; Divertimento (taken from an old Stravinsky score) fashioned on Tschaikowsky themes; Duo Concertante (dating from 1935); and excerpts from the opera Rossignol and the ballets Firebird and Petrouchka.

The Duo Concertante, the only locally unfamiliar music, is in Stravinsky's late style, intellectual rather than ingratiating; contrapuntal, brittle and not at all emotional. The piece had the least applause of anything on the program.

An excellent pianist, smooth, adept, authoritative, is Stravinsky. Dushkin, too, played admirably, his polished technic in fine evidence, and his tone lyrical whenever he was enabled to feature it. Perfect ensemble and artistic restraint distinguished both players. They were becomingly glorified by the large body of hearers.

JANUARY 29

Raya Garbousova It would be difficult to imagine a more attractive cellist than Raya Garbousova, slim, blonde, comely. The petite lassie (no, that's the wrong word, but this writer cannot remember the Russian for it) not only handles her bulky instrument with grace, but also performs with convincing musicianship, ingratiating tone and extreme facility of fingers and bow. All these qualities and others of a similar high order were set forth in the Musical Courier when the pretty *barishnia* (just thought of the Russian for "lassie") made her debut in New York a season or two ago.

At her Town Hall evening concert last week, Garbousova repeated her previous art and success, through the medium of an ancient sonata in D minor by Andrea Caporale; Beethoven's sonata (op. 5, No. 2), with Ernst Victor Wolff at the piano; Boccherini's B flat concerto; Stravinsky's Italian Suite; Piatigorsky arrangements of Weber's largo and rondo, and a Chopin nocturne.

The recitalist's inescapable encores were Boccherini's Rondo, Bloch's Jewish Song, Francoeur's Viva, Tschaikowsky's Valse Sentimentale.

Both in the sonatas and the accompaniments, Dr. Wolff furnished outstanding support, with artistic grasp and pianism of especial refinement and adeptness.

Hope Miller French, Italian and Spanish songs, many of them folk songs and traditional songs of the past, made up the program of Hope Miller, who sang in Steinway Hall on Friday evening. It was a program to test interpretative as well as vocal resources and Miss Miller sang with commendable directness. Her voice has breadth, although she did not always escape roughness and unevenness in tone delivery.

The French ballads were followed by Debussy's sombre setting of the Prière de la mère de Villon, in which Miss Miller achieved dramatic suspense. The artist was more in vocal stride when she came to Nin's

(*Continued on page 17*)

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Voice in the Wilderness, Symphonic Poem with Cello Obbligato, Done by Los Angeles Philharmonic—Novaes Is Piano Soloist—Rose Bampton in Pasadena Recital

LOS ANGELES.—Otto Klemperer and the Philharmonic Orchestra were warmly applauded for an outstanding performance of Strauss' tone poem, Till Eulenspiegel, which climaxed the program at the Auditorium on January 21. Though Klemperer has conducted the work here many times before, he seemed on this occasion to infuse into it an especial spirit of Puckish ardor. Apart from a few moments of doubt in the horns and a few ragged spots from the second violins, the orchestra responded splendidly to the conductor's baton.

The novelty was the first performance anywhere of Ernest Bloch's symphonic poem, Voice in the Wilderness, for orchestra with cello obbligato. Bloch, as usual, clung closely to the wailing wall. The orchestra alternated with the solo cello in woeful episodes, but the lamentation was so continual and prolonged as to become monotonous. It was Hebraic basically, but with reminiscences of Berlioz, Rimsky-Korsakoff and Debussy, and its modernity was superimposed upon a pervading sentimentality. Alexander Borisoff played the cello obbligato magnificently, with depth of tone, assured technic and fine intonation.

The official soloist was the Brazilian pianist, Guiomar Novaes, who offered the Chopin F minor concerto (op. 21). She played with splendid technical facility and won enthusiastic applause from the audience. The overture was that to Mozart's Abduction from the Harem.

Most of the musical interest of the week was centered on the Ballet Russe, which continued a series of performances at the Auditorium on the Behymer Artist course.

BAMPTON'S PASADENA RECITAL

Rose Bampton's phenomenal voice and dependable artistry pleased a critical audience in the Pasadena Playhouse on January 24. The opening English group ranged from Purcell's When I Am Laid in Earth to Quilter's Love's Philosophy. A group of favorite Lieder included Wolf's Verborgenheit. Schubert's Wohin, Brahms' Der Schmied, Strauss' Wiegenliedchen and Schubert's Ungeduld, and her operatic aria was Una Voca Poco Fa, from Rossini's Barber of Seville. Italian fare was furnished in three songs of Respighi and one of Bimboni. The concluding group began with Scott's From Afar and Rogers' Wind Song, ending with two Deems Taylor items, Song for Lovers and Mary's entrance aria from Peter Ibbetson. Nils Nelson offered competent accompaniments and a solo group of Bortkiewicz, Glazounoff and Cyril Scott.

CHAMBER ORCHESTRA BOWS

The debut of a new ensemble was the Los Angeles Chamber Orchestra's first appearance in Baldwin Hall on January 24. This group of young orchestral aspirants was conducted by Mischa Spiegel, who founded the organization, and the players acquitted themselves creditably in such difficult fare as the Franck Symphony, Mendelssohn's Fingal's Cave overture and the Berlioz Hungarian March. Louis Pressman was violin soloist in the first movement of the Brahms concerto.

The Hancock Ensemble played in the Pacific Institute Concert Hall on January 25, with Howard Halbert and Ambrose Russo, violins, Arthur Jensen, viola, W. E. Strowbridge, piano, Catherine Jackson Donaldson, harp, Bartley Hunt, bass, and Martin A. Ruderman, flute. Capt. G. Allan Hancock is cellist of the group, and chief interest centered in his solo, An Old Italian Love Song, of Samartini-Squier, accompanied by flute, harp and piano. Hollace Shaw, coloratura soprano, was guest artist. R. D. S.

Rambling Around

The San Carlo Opera Company (Fortune Gallo, director) opens on February 12 at the Los Angeles Philharmonic Auditorium under the management of L. E. Behymer. The operas to be presented are Butterfly, Martha, Aida, Carmen, Traviata, La Boheme, Jewels of the Madonna, Faust, Rigoletto and Lohengrin.

* * *

The University Symphony Orchestra (Dr. William Ulrich, conductor) of the University of Southern California gave a concert on January 21 at the Bovard Auditorium. Sally Coe Mueller, coloratura soprano, was the soloist assisted by Wm. Hullinger, flutist.

* * *

Vernon Spencer, pianist and teacher of Los Angeles, had a musicale on January 25. Mischa Khariton, pianist-composer and Maurice Zam, pianist, entertained.

* * *

Russell Horton, tenor, sang in Faust on January 8 at Redlands, Calif., in the Girl of the Golden West on January 26 at the Los Angeles Biltmore Theatre for the Euterpe Opera Reading Club; in the Barber of Seville on February 1 at the El Capitan Theatre for the Hollywood Opera Reading Club; and offered recitals February 2 for the Highland Park Ebell Club and February 5 at Corona, Calif.

* * *

Mae Gilbert Reese, pianist and teacher at Long Beach, Calif., sponsored a pupils' recital on January 22 at her studio. Mary Helen Durkee, Patricia Smith, Carol Shellenberger, Donald Kelso, Camilla Chandler, Willetta Weber, Barbara Brennen, Jack Fesmire, Olga Knox, Jack Augsburger, Patricia Herman, Eleanor Sutherland, Nancy Waite, Robert Marichel and Helen Tucker Andrews participated.

* * *

Edith Knox, pianist and teacher, played a recital on January 22 for the Long Beach, Calif. Pianists' Association.

* * *

Oscar Straus will come to Hollywood from Vienna to fulfill a motion picture contract with Principal Productions at the RKO Pathe Studios to write music for Boy Blue.

* * *

Wynne Davis, soprano, is the prima dona of Cocktail Bar, which opened on January 13 at the Geary Theatre in San Francisco. This operetta then comes to the Los Angeles Biltmore Theatre.

* * *

Lillian Backstrand Wilson, of the music department of the University of Southern California, presented her artist pupil, Annina Mueller, mezzo-soprano, in recital on January 22 at the Touchstone Theatre. Assisting artists were Josephine Madrid, pianist, and John Clark, accompanist.

* * *

A song by Vernon Leftwich, composer of Southern California, entitled We Two was featured by Dr. Carl Omeron, tenor, on his weekly radio program.

* * *

Lillian Bowles, costume recital artist and teacher of Hollywood, has moved her studio. Mme. Bowles was soloist with the Los Angeles Philharmonic Orchestra under Henry Rothwell and in recent years has sung concerts in costume under Behymer. She is soloist at the Eleventh Church of Christ Scientist, Los Angeles.

* * *

Homer Grunn, president of the California Society of Composers, pianist, composer and teacher, has arranged Beethoven's andante in F major for two pianos. It was played by him and Jeanne Du Bard recently.

* * *

Leon Leonardi, general musical director of Warner Bros. KFWB radio station in Hollywood, was born in Moscow and at eight was introduced to the Imperial Court playing a Beethoven concerto. In 1912 he was sent to the Paris Conservatoire from which he graduated in 1918 with the Grand Prize. He then toured Europe as a pianist. Mr. Leonardi studied four years with Busoni, two with Moszkowski and two with Philipp in Paris. For seventeen years he has transcribed and orchestrated organ works for symphony orchestras by Vogler, Walther, Hanff, Scheidt, Frescobaldi, Buxtehude and Bach. Fritz Reiner recently conducted his

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arrangement of a Bach toccata and fugue with the Detroit Orchestra and with the Curtis Institute Orchestra. He is finishing the orchestration of a concerto by Frescobaldi which Fritz Reiner will present in Stockholm.

Mr. Leonardi came to the United States in 1923 and appeared in recitals, then located in St. Louis where for four years he conducted and taught composition. In 1929 he came to Hollywood where he scored music for sixty-five pictures for Warner Bros. In 1931 Roxy called him to New York where he joined Erno Rapee in organizing the musical forces for the new Radio City Music Hall. There he directed the orchestra and wrote original compositions. Mr. Leonardi returned to Hollywood where he has charge of all music and directing on KFWR. He conducts thirty-five hours weekly over the air from this station, and has charge of the music on the Chase & Sanborn Coffee Hour over NBC.

* * *

Alice Mock, concert and opera soprano of New York and formerly a member of the Chicago Opera, has arrived in Hollywood for radio and concert engagements on the Pacific Coast.

* * *

The Pacific Coast Lions Club, International, at the midwinter conference of the officers' association held January 23 at Fresno, Calif., adopted a resolution to sponsor a Musical Arts Series of concerts next season in 110 towns and cities in California and Nevada. The concerts will be presented by young and talented artists under the direction of Robert L. Hollinshead, manager, of Hollywood.

* * *

The Sutro-Seyler Studios announces that Evelyn Ziegler, pianist-composer, artist pupil of Julius V. Seyler, and Paul Craik, baritone, artist pupil of Carolyn Dillingham, have been engaged for a joint recital on March 7 at the Hotel Green, Pasadena, Calif. Richard Burroughs, child pianist, plays, assisted by Peggy Mumper, dancer, February 25 at Sutro-Seyler studios in Los Angeles.

C. D. K.

Celebrities Visit Toronto

Concerts by Enesco, Serkin, John Charles Thomas, and Westminster Chorus Attract

TORONTO, CAN.—A joint recital by Marguerite Homuth-Craigie and Frederic Manning drew a large audience to Hart House on January 7. The soprano was particularly happy and atmospheric in Spanish songs of varied character, the baritone infectiously abandoned in interpreting the Brahms Gypsy Songs. Weldon Kilburn played excellent accompaniments.

On January 9, at Eaton Auditorium, compositions by Charles Jones were heard: a modernistic string quartet (Harold Sumberg, Hyman Goodman, Tom Brennand and Marcus Adeney), a challenging Cappriccio for viola and piano (Mr. Brennand and Louis Crerar) and several soprano songs (Frances James, with Gwendolyn Williams as accompanist) displayed adult creativeness and musicianly execution.

ENESCO IN RECITAL

The Woman's Music Club brought Georges Enesco to Hart House on January 11 for an unforgettable performance. The impressiveness of the eminent violinist was telling throughout, from the Mozart Andante, Minuet and Rondo, seizing in its perfection, through a group of Pugnani, flavorsome Scarlatescu, Szymanowski's Fontaine de'Arethuse, breath-takingly exquisite, and Ravel, to the Lekeu sonata, monumental in the breadth and passion of its delivery. Sanford Schlussel at the piano provided fitting backgrounds.

The next evening Sir Ernest MacMillan appeared at Massey Hall as conductor of the Toronto Symphony Orchestra and also of the Toronto Conservatory Choir. His own Te Deum Laudamus was first, written, sung and played with fervent richness and tension. The Weingartner arrangement of Beethoven's Hammerklavier Sonata (first Toronto hearing) was the evening's symphony, majestic in its deliberate pace. Delius' Appalachia (also first performance here) followed, its various moods colorfully illustrated by the orchestra, with the chorus entering as effective finale. Bax' St. Patrick's Breastplate, by the hundred and thirty-five choristers, reinforced with the orchestra, was a grand conclusion.

SERKIN IN LOCAL DEBUT

Rudolph Serkin made his Toronto debut on January 14 at Eaton Auditorium to a packed house which behaved uproariously in its appreciation of the pianist's tremendous gifts. A Mozart group, Beethoven (the Waldstein Sonata), and Chopin (barcarolle and polonaise in A major) were the three composers to the interpretation of whose towering music he brought masterly technic and prodigious tone. Smaller qualities, such as subtlety of phrasing, half-tones of feeling and personal outlook, were revealed with convincing charm in Reger and Debussy numbers. An almost devotional sincerity, whether in climaxes or in more reflective passages, characterized all his playing.

WESTMINSTER CHORUS SINGS

The Westminster Chorus (John Finley Williams, conductor) came to Massey Hall on January 15, singing a substantial program to a house that keenly appreciated the many fine offerings of this unique organization, further enhanced by the genial conductor's elucidating comments. A Bach Motet, old Italian numbers, Roy Harris' novel Choral Symphony and folk-songs made the meaty program, featuring a particularly fine soprano and mezzo.

Mme. Emmy Heim was heard at Conservatory Music Hall on January 16, in an august program of German lieder. Sir Ernest MacMillan provided sympathetic accompaniments, including an unexpected transposition. The perfection of this distinguished soprano's art was first exemplified in old German spiritual songs with organ accompaniment, lofty in grandeur. Further, faultless Schubert selections, with one arch Mozart, one tender Beethoven, several Schumann, the Brahms Ständchen with an unusual treatment, and various Hugo Wolf numbers made a matchless program.

The same Viennese artist on January 19, gave the first of her lecture-recitals at Toronto Conservatory, illustrating vocally and explaining some ten Schubert songs of contrasted effect, including his very first, written at fourteen. Gwendolyn Williams as accompanist responded expertly to the tricky demands of the occasion.

JOHN CHARLES THOMAS APPLAUDED

John Charles Thomas was presented at Massey Hall on January 19 by Wilfred C. James and Ernest M. Rawley, when a large audience turned out to hear the celebrated baritone. A long program of many types of songs and arias, further extended by numerous encores, afforded wide variety of angles from which to view his finished art, an art that almost made one forget the gorgeous qualities of his voice. Carroll Hollister was his fine accompanist, playing throughout from memory, and also contributing a melting Chopin group.

The next night, Nellie Smith-Loukides appeared in song recital at Eaton Auditorium. The popular contralto gave a long program well planned to display the different facets of her art, singing with intelligence and fervor, not to mention luscious, even voice. John Duncan, harpist, was a fine assistant, and Gwendolyn Williams accompanied marvelously.

B. P.

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NINO MARCELLI,

conductor of the San Diego Symphony Orchestra, San Diego, Calif., was formerly conductor of the Santiago Symphony Orchestra, Santiago, Chile. At the same time he directed grand opera performances in South American cities. His summer concerts in conneciton with the San Diego Exposition have been memorable because of the many American compositions played. This coming summer Mr. Marcelli will conduct the University orchestra and hold conducting classes at the University of Southern California at Los Angeles, in addition to directing symphony concerts at San Diego.

Radio Highlights

Dialed by M. L. S.

Kirsten Flagstad stepped out of her Wagner goddess role on Sunday night when she was the soloist with the General Motors Hour (WEAF). This was at her own request, according to publicity releases. She sang the Leise, Leise from Weber's Der Freischütz, songs by Ernest Charles (When I Have Sung My Songs) and Olev Speaks and, lapsing back into Wagner, Dich, teure Halle from Tannhäuser. Edwin McArthur was at the piano for her songs. The orchestra for this broadcast was the Rochester (N. Y.) Philharmonic, conducted by Jose Iturbi. The program was another "good neighbor" gesture, sent out from the upstate city.

The Ford Hour of WABC had for guest satellite Lucrezia Bori. Since this great artist abdicated her operatic throne her concert and radio appearances have been rare and glamorous occasions. Her lovely voice was in its best estate. She was supported by the orchestra under Victor Kolar.

The Mutual network's Sunday evening series, Classics of the Keyboard, came to an end on January 31 with the fifteenth broadcast. Leonard Liebling commented on the program, whose personnel was Alfred Wallenstein and his orchestra and Ernst Victor Wolff, guest artist. Concertos by Bach (for harpsichord) and Mozart (piano) were played, and Mr. Wolff improvised on a theme suggested by Yehudi Menuhin. These have been broadcasts of interest, dignity and musical worth.

Two high spots of Sunday afternoon were Giovanni Martinelli's singing and the two-piano skill of Fray and Braggiotti on the Magic Key program (WJZ).

Lucille Lawrence provided an exquisite harp interlude in Erno Rapee's Radio City Music Hall period (NBC—blue network).

The Saturday afternoon broadcast from the Metropolitan stage was Siegfried, with Melchior and Flagstad—and we hope the nation cocked an ear. This was singing!

Week-day doings: The Pasquier Trio of Paris, in American radio debut, NBC Music Guild (blue network), Tuesday afternoon . . . Another guild program (Thursday afternoon, red network), Frances Blaisdell, flutist, Lillian Rehberg, cellist, Yella Pessl, harpsichordist. . . . Percy Grainger, keyboard wizard, back at the piano for Rudy Vallee's hour (WEAF), Thursday evening. . . . The Roth String Quartet and Beryl Rubinstein, pianist, from Library of Congress, Friday afternoon (WOR) . . . Claude Lapham's Japanese Concerto for piano, played by the Tokyo Symphony Orchestra, heard all over the Orient and the United States (CBS facilities) on Saturday night.

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NEW MUSIC OF INTEREST JUST ISSUED

REVIEWED BY LEONARD LIEBLING

BOOK

The Victor Book of The Opera.

The edition is the ninth (the first was published in 1912) and like the previous ones, serves the purpose of helping in the study and enjoyment of the large library of operatic recordings in the Victor catalogue.

A large panorama of lyrical stage-works offers itself in the 526 pages of the latest Victor Book of the Opera, and the range extends from Gluck's Orfeo to so recent a creation as Hageman's Caponsacchi.

There are prefatory chapters on the nature and history of opera, and a pronouncing glossary to help with the titles and other words in foreign languages. The works included are those of the standard repertoire, and newer ones that "seem to be of permanent interest." Eminent singers, past and present, come in for description and tribute. In the libretto stories the Victor records have mention at the points where their material occurs in the 125 or so of operas listed in the book.

Plentifully illustrated, this handsomely bound publication (red and grey cloth covers) has pictures of operatic scenes, singers and lyric theatres.

American operas discussed are Emperor Jones, The King's Henchman, Merry Mount, Porgy and Bess. One is glad to note, too, the inclusion of the best known works by Gilbert and Sullivan.

An added comfort for native one-language readers is that the foreign titles, names of arias and quotations from their texts, are given in their equivalent English. Something of the history of each opera and its composer preface the libretto stories, themselves well written and told in quite some detail. Originally the author of the Victor Book of The Opera, and also its present, is Charles O'Connell. He has done an excellent service for the rapidly growing numbers of those persons interested in opera. (RCA Manufacturing Company, Inc., Camden, N. J.)

FOR TWO PIANOS

Hispana; for two pianos, four hands; by Muriel Pollock.

On the whole, an empty composition with a passably good middle section, but Miss Pollock's "Spanish" is of the Broadway kind rather than that embodied in the piano works of Albeniz, Granados, Infante, and their native colleagues. Medium difficulty marks the writing of Hispana. (G. Schirmer, Inc., New York.)

FOR VIOLIN AND PIANO

The Days of Joachim and Hellmesberger (The Violinist's Music Shelf); for violin and piano; selected and edited by Albert E. Wier.

The period covered in this publication extends from 1821 to 1834, and there are forty compositions spread before the violinist and his accompanist. (Harcourt, Brace and Co., New York.)

NEW MUSIC

Reviewed by R. M. Kerr

For String Quartet

String Quartet No. 3, by Quincy Porter.

Chosen by the Society for the Publication of American Music, Mr. Porter's quartet at once announces a bold and rhythmically interesting theme in its opening *allegro*. The first violin gives it out at the opening, and it reappears in various guises in this brief and well-worked out movement. The *andante* has a descending musical subject of contemplative sort; the section is quietly expressive, with a *pp* close on an augmented seventh. The last part, *allegro moderato*, begins with a lively syncopated subject and exploits interesting rhythmic effects, with use of repeated fourths in the harmony. There is fluency and ease, an appealing melodic quality and original musical thinking in this short and animated score. (G. Schirmer, Inc., New York.)

For B Flat Clarinet and Piano

Fantasy Sonata, in one movement; op 3, by Burnet Tuthill.

With virtuosic figurations for the solo instrument given a prominent place in this short score, it provides a test piece for players of that instrument, characterized by graceful musical concepts on the part of the composer. There are several changes of tempi, but the prevailing spirit is *allegro*. The conclusion, however, is restrained and *molto tranquillo*. The work is dedicated to Mrs. Elizabeth Sprague Coolidge. (Carl Fischer, Inc., New York.)

Opera-Comique

The Blonde Donna; words and music by Ernest Carter.

A handsome format is given to the score of this opera-comique by an American composer, which has been heard in New York and will be given at the Redlands Bowl in California next summer. The three-act work is based on an abortive insurrection of the Mission Indians in 1824, and includes an appealing romance between the heroine and the novice, Marinus, with many colorful scenes in and near the Mission at Santa Barbara. The musical style is a simple and tuneful one, with some use of Spanish color and many arias and concerted numbers. The text is, of course, in English. (Composers' Press, New York.)

For Piano Solo

Les Rails, op. 16, by Vladimir Dechevow.

Graphically descriptive is this piano study, with rough-hewn chords and a modernistic harmonic style, making an interesting realistic picture. It is apparently one of the works inspired by labor which are now popular in Russia. Of moderate difficulty. (State Music Publishing House, Moscow; sole representative for North and South America, Affiliated Music Corporation, New York.)

Song Cycle

An Indian Epic in Song; words and music by J. Henry Bové.

Four numbers comprise this cycle. Need I Be Afraid announces a brave note with the warrior hero singing of his fearlessness, and the piano part augmented by means of Indian drum rhythms. Come, My Love, shows a plaintive emotional tone creeping into the red man's soliloquy, as he begs his chosen maiden to observe the moon with him. How I Miss You, Little Crow, sung when the warrior was absent from his love at the hunt, has some tuneful mingling of nostalgia for her and enthusiasm for the kill. The final number, Return from the Hunt, is a joyous piece, introduced by exciting rhythms in the piano part, with alternating lines given to the Chief (baritone solo), Bearface (the principal singer), and a male unison chorus. This could conceivably be given with costumes as a sort of Indian play. The style is melodious, with strong aboriginal coloring. Range, C to F. (Hill-Coleman, New York.)

Sacred Song

The Silent Hour; words by Helen Boardman Knox; music by Charles Wakefield Cadman.

Among the issues of a new publishing firm is this song of quiet, devotional fervor describing the "hour of pray'r, far from the world apart." It has been sung by John McCormack and has a simple but effective melody, giving especial opportunity for sustained tones on the words "blessed." Published in three versions, with ranges B to E, C to F, and D to G. (Michael Keane, Inc., New York.)

For Voice, with Piano or Organ Accompaniment

Go, Happy Soul; poem by G. R. Woodward; music by Pietro Yon.

An apostrophe to a departing soul, of high tenderness and dignity. The sentiment is semi-religious; the work would be appropriate for obsequies and memorial services. The music is simply written in A minor, but with a final sustained E of hopeful quality, and there is a special organ score in addition to the piano. Published for high or low voice, the former ranging from G sharp to G. (Galaxy Music Corporation, New York.)

The Tree and the Image; words by Alice Brown; music by Mabel Daniels.

Truly individual writing is characteristic of this restrained and lyrical number. The text tells of the birch tree bending over a river, the image of which is identical with itself. Philosophical implications are secondary to the vivid depiction of the scene, which the composer accomplishes by means of a simple vocal line for the singer and flowing arpeggios in the piano part, *molto tranquillo*. (J. Fischer & Bro., New York.)

Reviewed by F. W. Riesberg

For Male Chorus

Russian Collegiate Drinking Song, for men's voices, by Boris Levenson.

"So let us drink our fill of joy before
we drink death's potion,
For Heav'n only knows what future
sorrows we must brave,"

so runs the English version by M. H. Popkin of the Russian Drinking Song, skillfully arranged by Boris Levenson. To an open fifth series of la-las, the tenors sing the cheerful, even rollicking music, which is somewhat like Mendelssohn in character. Some dissonances occasionally color the music, with a varied harmony in the second stanza. On the last line the words "Let us see what our future fate will be," there is a well built-up climax to the final high A. Dedicated to the New York University Glee Club. (Galaxy Music Corporation, New York.)

CARL FISCHER

READER'S DIGEST for January carried an article by Doron K. Antrim on methods of testing individuals for musical talent. His mention of the Kwalwasser-Dykema Music Tests has provoked unprecedented interest on a nationwide scale.

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FOR the convenience of readers, the final page of the Musical Courier each week contains an index of musical artists, ensembles, schools, teachers, publishers and others represented in the advertising columns of that issue. It is a professional directory containing a larger representation than is offered by any other publication in this field.

New York Concerts

(*Continued page* 13)

delightful settings of Spanish songs Por colacien seis abates, El amor es como un Nino and A la Jota. The song about the six abbots who dined on one canary caught tthe humor of the audience at once.

Songs by Massenet, Fauré, Hahn and a group devoted to modern Italians and Spaniards completed the recital. Celius Dougherty was a skilled accompanist. The soloist was heartily applauded by an audience which filled the hall.

JANUARY 30

Joseph Szigeti The final program in the series of three by Joseph Szigeti took place in Town Hall on Saturday afternoon. Nikita Magaloff was the superb piano collaborator. The opening work was Hindemith's sonata in E major, composed in 1935, showing the composer's lyric style of today if somewhat less forcefulness of ideas than in earlier writings. Brahms' sonata in A major (op. 100) had a fastidious treatment by the violinist and pianist of high devotion and musicianship. The Mozart sonata in E minor was a finely poised piece of playing on the part of both. Next came a simple Largo by Veracini-Corti, done with superb breadth and simplicity; then the unaccompanied caprices Nos. 9 and 24 by Paganini, *tours de force* which excited the audience to an ovation. The late Debussy sonata in G minor had an exquisitely balanced and sensitively adjusted reading—one worthy of cheers. The final part of the list brought the violinist's transcription of Sigurd Lie's song, Snow, and the Scriabin study in thirds (latter repeated); Gavotte by Prokofieff-Grunes, Spiral by Chavez, Stravinsky's 1908 Pastorale, and the Dushkin arrangement of the latter's Danse Russe from Petrouchka—all exploits of great technical skill. In the last, Mr. Szigeti broke a string but repaired it with ease and continued. There were many encores, including items by Dvorak, Kreisler and others. A vast and deserved success.

Josef Hofmann To tell the story of a Josef Hofmann matinée at Carnegie Hall, is to report a sold-out house, an excited audience prepared for thrice masterful keyboard revelations, and pianistic performances of exalted musical authority and sheer incredible execution.

Last Saturday then, the tale was the same as always. Again a jammed and adoring throng listened, marveled and jubilated. Again the triumphant artist exhibited his towering achievements. Again he added enough encores to constitute a supplementary recital. Again the reviewer could feel that here was a hero of the piano who deserved all the critical laurels, for whatever he does (and he does some things unconventional enough to meet disagreement from the pianistic fraternity by and large) are based on the widest sort of knowledge, keen intellectual conviction, and a large lifetime of musical experience.

The program was made up of Haydn's F minor Theme and Variations; Beethoven's Fury Over The Lost Penny; Schumann's Faschingsschwank; Chopin's Barcarolle, F sharp minor nocturne, Grande Valse Brillante and scherzo in C sharp minor; Tango by Albeniz-Godowsky; prelude, A minor, Rachmaninoff; and Campanella by Liszt.

These lines shall make no attempt to chronicle the moments great, fascinating, and novel, which made the afternoon into such a memorable experience. Hofmann is in a class by himself for individuality. The esteem of his followers is best gauged by the fact that Carnegie Hall had been completely sold out several weeks in advance of the recital, the only one to be given by Hofmann in New York this season.

Encores (played after the second regular group of the program and at the end of the concert) consisted of Chopin's A flat impromptu two nocturnes, "Butterfly" etude, four waltzes (the "Minute" example played with a conclusion of thirds); two compositions by "Dvorsky" (Josef Hofmann); Moszkowski's The Juggler; two Chopin-Liszt Chants Polonais; the Fledermaus Waltz, Strauss-Godowsky; Mendelssohn's E minor scherzo, and Hunting Song; Rachmaninoff's G minor prelude.

The vast audience stayed in a body for all the encores, and did not desist in their clamor for more, until an attendant finally came on the stage and closed down the piano. That did not free the tired performer from adulation, however, several hundred congratulators and autograph-hunters forming a long triple line to his dressing room, and detaining him for nearly an hour after the end of his recital.

Pianists galore were observed in every section of the house, the most eminent being Leopold Godowsky and Moriz Rosenthal.

Maria Kurenko People to whom the term "Russian song" means the Volga Boatman or Dark Eyes—and this school of thought is widespread—had a well deserved lesson dealt out to them on Saturday night at Town Hall, when Maria Kurenko offered a program of exquisite bits of song literature by Russian composers. These were Glinka, Dargomijsky, Borodin, Glazounoff, Tschaikowsky, Cui, Rimsky-Korsakoff, Gretchaninoff, Moussorgsky, Medtner, Rachmaninoff and Serikoff. Operatic excerpts were the Swan song from Rimsky-Korsakoff's Tsar Saltan and an aria from Stravinsky's Mavra. Three short pieces by Serikoff—Magpie, Locusts and Birdelet—were written especially for this occasion. Gibner King was the adroit piano accompanist, and in some groups Mme. Kurenko was assisted by Salvatore Mario de Stefano, harp, and Carmine Coppola, flute.

Mme. Kurenko, a recitalist of taste and charm, sings with a voice which is of clear and refined quality. As an interpreter, she belongs in the front ranks of contemporary artists. An audience of unusual size attended.

Philharmonic Orchestra Saturday evening and Sunday afternoon, Georges Enesco led the Philharmonic Orchestra at Carnegie Hall in a program consisting of Mozart's Marriage of Figaro Overture and G minor symphony; Schumann's C major symphony; and two excerpts from an opera, De La Matei Citire, by the Roumanian composer, Nonna Otesco, countryman of Enesco.

The first of the excerpts proved to be lyrical writing strongly in the manner of Puccini (with Debussyan influence also apparent) but the rest of the work, in typical Roumanian rhythms and harmonies, made a highly stimulative impression, even though Enesco has done the same sort of thing better in his own several Roumanian rhapsodies. Otesco orchestrates with fluency and brilliant color.

Mozart fared well at the hands of the conductor, who gave sprightly and devoted interpretations, the symphony being exceptionally eloquent in the Enesco handling. He evidently has deep affection too for romantic music, made evident by his beguiling treatment of the lovely opus by Schumann.

Enesco had warm and polished cooperation from his players, and they divided with him the acclamation of the audience.

JANUARY 31

Andres Segovia A huge audience and continued enthusiasm, culminating in an ovation, marked the Sunday afternoon Town Hall concert of Andres Segovia. The Spanish guitar master commands a great following, well deserved because of his unique technical skill and lofty musicianship. On this rainy day he had the increased task of overcoming the sliding of strings caused by dampness, by tuning during pauses in the numbers, at the same time giving vivid life and authentic spirit to music of many periods. His list included works written for lute or guitar (a hitherto unpublished prelude and gavotte by A. Scarlatti, works by J. S. Bach, Silvius Leopold Weiss and Fernando Sor), transcriptions of harpsichord and piano scores by Handel, Mozart, and Schubert, and shorter modern pieces by Castelnuovo-Tedesco, C. Pedrell, and others. The remarkable variety of dynamic effects and harmonic coloring that Segovia achieves on an instrument somewhat limited in sonority always impresses anew. He gave exquisite finesse and stylistic finish to transcriptions of a *bourree* from Bach's cello suite in D major, to the *andante* from Mozart's piano sonata in C, and the Schubert minuet from his sonata in G major. The compositions included also several by his countrymen, to which he brought genuine racial flair for color and rhythm. The demand for encores was strong and appeased with difficulty.

ESTELLE LIEBLING,

whose appointment to the voice faculty of the Curtis Institute of Music, Philadelphia is announced by Dr. Josef Hofmann, director and dean. In addition to her work at the Curtis Institute, Miss Liebling continues her classes and private instruction at her New York studios.

New Friends of Music Variety of material, vocal and instrumental, marked the tenth concert of the New Friends of Music at Town Hall, Sunday afternoon. The artists were Florence Easton, soprano, Karl-Ulrich Schnabel, pianist, Simeon Bellison, clarinetist, The Gordon String Quartet and Celius Dougherty, accompanist for Mme, Easton. The concert was a Brahms one. The quartet in A, for piano and strings (op. 26), exquisitely lyrical, and abounding in interesting thematic material, including gypsy rhythms, had a reading somewhat uneven but with powerful moments. The younger Schnabel's piano style seemed at times over-forceful, and the string tone suffered from the rainy day.

Mme. Easton, an artist of intelligence and unusual vocal resources, sang with breadth and rich, dark-hued voice the Four Serious Songs, expounding their grave sentiments memorably, and also gave the Serenade, Ach, wende diesen Blick and An die Tauben with understanding of the texts and superbly clear diction.

The delightful closing work was the quintet in B minor for clarinet and strings (op. 115), with its gracious tonal coloring and original formal pattern. Mr. Bellison was an excellent clarinetist, and the string foursome also gave some of its best work.

Gaspar Cassado That uncommonly gifted Spanish cellist and likable stage personality, Gaspar Cassado, gave his second Town Hall recital, and filled the evening with admirable performances which again gained for him an imposing reward of plaudits and encores.

Cassado's splendid qualities as a musician, tonalist and technician shone in the D major concerto by Boccherini; Grieg's A minor sonata; Bruch's Kol Nidrei (assisted by organ and harp); Laserna's Tonadilla, Granados' Danse Andalouse, and the concert-giver's own Danse du diable vert and Serenata.

Arpad Sandor, at the piano, extended pianistic aid of rare insight and smoothness. Lucy Lewis, harpist, and Edward Rivetti, organist, took part in the composition by Bruch.

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NEW YORK FEBRUARY 6, 1937 No. 2924

In Spain, the sound of castanets has given way to the rattle of bones.

—o—

Hockey and Wagner appear to be the popular indoor sports in New York this winter.

—o—

Is there anyone left who can enjoy music without criticizing it?

—o—

Will anyone please tell what has become of Puccini at the Metropolitan? None of his operas has been heard there so far this season.

—o—

Early America

Thomas Jefferson was one of the two presidents of the United States—George Washington was the other—who had any real understanding of good music. While the Father of his Country played no instrument, Jefferson developed some skill on the violin.

His two surviving daughters (of six children) were brought up in the strict educational code of the period, and it was Jefferson himself who laid down regulations for their studies. These were some of his directions:

. . . With respect to the distribution of time, from eight to ten, practice music; from ten to one, dance one day and draw another; from one to two, draw on the day you dance, and write a letter the next day; from three to four, read French; and four to five, exercise yourself in music; from five till bedtime, read English, write . . .

Neither of the girls became professional musicians, but throughout life devoted themselves to the tonal art with much pleasure to themselves and their friends. Three hours a day for practise would seem a hardship to most amateurs of today, but evidently Jefferson was as thorough about music as he was when he wrote the immortal Declaration.

Our modern young women doubtless sniff at the parental rules of Jefferson, and wonder when they might find time for luncheon parties, bridge and golf playing, cocktail hours, and night club gatherings. It is not through such pastimes that excellent amateur musicians are made. Parents who are serious in the education of their daughters could well learn a valuable lesson from the intelligent curriculum penned by the great statesman.

Is Musical Invention Running Out?

Two somewhat agitated contributors of letters to the New York Herald Tribune lately pondered the need for new musical forms on the assumption that the old ones were "wearing thin." Whatever this may mean, there certainly seems a dearth of new classics with which to enrich the repertoire.

The newspaper controversy was stirred up by a presumptuous pen-wielder who protested against "the inclination of too many whose positions empower them to arrange symphony programs to include one or more maddening compositions of present-day composers."

Rather, it seems that audiences in this year of grace show a tendency not to be "maddened"—indeed not to show much reaction at all other than a sluggish one—in the case of new works.

This is a bad symptom, showing nothing less than indifference, perhaps prompted by previous disappointments. It is a much healthier sign when crowded auditoriums riot, while zealots for harmonic purity smash pates of innocent onlookers with canes and the like—because of a difference in musical credos. In this respect the present decade is definitely decadent.

Just as in the style world, no definite fashions in clothing characteristic of this period seem to be emerging, the musical creative fund seems unable to turn out vital new forms. One may except the experimental efforts of the twelve-tone school, which only in the case of a highly gifted personality such as Alban Berg seem to have produced viable new compositions. Even such creators do not invent original forms, but use a hash of old ones—new wine (perhaps not so new, either) poured into the same old casks.

Far better is it, nevertheless, for experiment to go on than that, as in Nazi Germany, the output should be artificially ordered to conform with the ideals of centuries that are past and that are (whatever their virtues) not progressive.

—o—

Hymning the Constitution

The sesquicentennial of the drawing up of the American Constitution, which lies in the offing, is to be celebrated with music as well as other of the gentle arts.

The music division of the Commission in charge of this celebration has taken steps, it is announced, to "enlist the cooperation of music organizations throughout the United States." What has been done thus far, under the general director, Congressman Sol Bloom, is thus summarized in a printed broadside issued by the Commission:

"Research into the music associated with the early history of the United States and the Constitution is being conducted, and a historical pamphlet is being prepared which describes in detail the music of the period dealing with the formation and ratification of the immortal document and with the inauguration of President Washington. The booklet will also contain specific recommendations for commemorative programs. Both instrumental and vocal music will be included. Choral societies will find many numbers suitable for organizations of any size together with historically authentic works and contemporary music appropriate for the occasion.

"The Commission has communicated with the music division of every college and university in the country, and choral societies, both in schools and individual groups. In addition the message of the importance of music to the Sesquicentennial Constitution Celebration has been transmitted to all national music organizations and state federated music clubs.

"In all there are approximately 250,000 members in these clubs throughout the nation. One State, Texas, has 25,000. Direct contact has been established by the music division with upwards of 5,000 persons directly connected with the various national, state and local groups. So far about 50 per cent of these have responded pledging full cooperation to make the celebration a national success.

"Directors and supervisors of music have been quick to grasp the importance of their art in the celebration of this great national event."

The early American music being published for use at this celebration includes a Federal March by Alexander Reinagle, first performed in the Philadelphia procession, July 4, 1788; also The New Roof, a song "for Federal Mechanics", words by Francis Hopkinson, sung to the tune of the Star-Spangled Banner, or more properly To Anacreon in Heaven.

These musical celebrations in which many influential organizations, such as the National Federation of Music Clubs, will join, ought to lend color to America's art life in 1938.

—o—

Paris "Mends" Its Ways

The enlivening and richly cultured series of essays contributed weekly by Richard Le Gallienne to the New York Sun, under the title, From a Paris Garret, recently included one headed "Paris Becomes Musically-Minded after an Early Utter Disregard of the Classics."

While the accuracy of this effort of the headline writer is to be questioned, Mr. Le Gallienne's article does throw light on a change in attitude which has been noticeable in recent years. Whereas the proper attitude some time ago was to be sophisticated, light and cynical, the younger French musicians seem to be surprising wrapped up in mysticism.

Says this writer:

That Paris is now definitely a serious "musical" city was illustrated last month by the attention paid to the anniversaries of the birth of Berlioz (December 11, 1803) and the death of Saint-Saëns, and by the two festivals in the Salle Gaveau in honor of Bach, Schubert and Mozart.

This is comparatively a new development, and Jules Bertaut, in his "Parisian Memories," notes as "wholly startling and unprecedented—the immense growth of the general appreciation of classical music during the ten years prior to 1914.

"Parisians," he continues, "although they love to hum the latest tune and have always been devoted to light operetta, have very little taste for classical music, and save for a select few they had seldom risen above Gounod's Faust and Massenet. For twenty years they had shut their ears to Cesar Franck and had utterly ignored Beethoven. During the second empire and even the first year of the third republic it was quite impossible for Wagner to get a hearing at all."

"While I live," declared the fiery journalist, Paule "there shall be no German music heard in Paris."

It will be recalled that Daudet in his reminiscences, Trente Ans de Paris, tells how many of the most distinguished writers of his time were music haters, and formed themselves into a sort of club, calling themselves "musicphobes," and among these he includes Gautier, Victor Hugo, Banville, Goncourt and Leconte de Lisle. He himself and Turgenieff, he adds, were somewhat lonely, therefore, in their love for music.

The Music Haters' Club seems to have been a rather unique organization, by the way. Its usefulness and propagandistic effect on the general public might be unfortunate, but perhaps it did give vent to some of the private feelings of the members. In recent years, following the lead of the eminent organization, Gesellschaft der Musikfreunde in Vienna, the tendency has been greater for enthusiastic souls to form groups known as Friends of Music. In Hartford, Conn., a progressive circle, with a liberality outdoing even Schiller and Beethoven, embraced both sides of the question by calling their society The Friends and Enemies of Modern Music. . . .

In any case, we think a grave slur could easily be cast on the reputation of Paris as a world music center, by taking too literally any animadversion on its lack of musical taste. While the general public, like that of modern Vienna—for centuries the very hub of musical Europe—is no doubt extremely conservative in its likings, there is certainly no lack of experimentation on the part of the minority. And it is ironic to reflect that it was in the midst of a population addicted to Carmen, Faust and Werther that the world-shaking pre-war musical innovations took place, the birth of Le Sacre, the later triumphs of the Diaghileff Ballet Russe; just as in the Vienna of Brahms and Bruckner arose the influential atonal school of Schönberg.

—o—

Melodic Treasure Hunt

Some of the romantic exploits of recent years in the discovery of musical works long hidden deserve a page of eulogy, alongside the tracking down of protons, vitamins, or cosmic rays.

No major recent event such as the discovery of Schubert's Unfinished Symphony in an old cupboard has disturbed the musical ether. But there are many smaller fry among posthumous scores now creeping into the light.

Notable is the collection of songs by Hugo Wolf, recently brought out in Vienna. Some of these are of his earlier period, the MSS. given as personal tributes to a family who extended kindnesses to the composer. That some of these are equal to his best works is glad news indeed for the vocalist.

Then there is the symphony in D major by Clementi, recently introduced in New York by the Boston Symphony Orchestra. Its history includes a century of oblivion, followed by the discovery about two decades ago of many disordered MSS. of the composer in a collection made by the late William H. Cummings. The pages were assembled at the Library of Congress, and the work edited by Casella. Similarly Segovia recently played two little works by Alessandro Scarlatti, found in the Naples Conservatory Library. In the case of certain composers more recently passed away, there is much less success in finding unknown brain children. A pathetic attempt to announce a "new" work by Wagner took place several years ago when some old military marches which he had written for a regimental band were uncovered in its archives. Nothing to set conductors into a heat of anticipation as a "sure-fire" novelty.

Perhaps the modern composer's lack of reticence in giving his work to the world—and also an implied paucity of self-critical faculty—will make the task of discovery progressively more difficult. When even minor efforts are rushed to the engraver before the ink is dry, no "treasures" are left for posterity.

VARIATIONS

By Leonard Liebling

Two letters that speak for themselves are attached herewith. This one was sent recently to President Roosevelt:

Los Angeles, Cal., January 21, 1937.

Dear Mr. President:

It is a sad illustration—perhaps the culminating one—of the domination of music in this country by foreign conductors and musicians that even the Inaugural Concert consisted entirely of works by foreign composers.

This is not because there is any lack of fine American music. We have such fine composers of symphony music as Charles Cadman, Deems Taylor, Homer Grunn, Howard Hanson and many others. Organizations are springing up all over the country with the object of gaining recognition of American composers by our symphony orchestras. This activity is passing from that of mere culture only, to that of an inspired patriotic movement.

How much a word of encouragement from you, Mr. President, would mean to this movement! A public request from you to the symphony orchestras of the nation for equal representation for American music on symphony programs would turn the tide, and we believe your love for America would cause you to put it in terms that would admit no denial or evasion.

For the sake of American creative musical existence, we have to face this issue, and we earnestly appeal to you, Mr. President.

Respectfully yours,
CALIFORNIA SOCIETY OF COMPOSERS

Boston, Mass., January 25, 1937.

Dear Variations:

The other day we heard (via radio) our smooth smiling President Roosevelt speak his piece, as he entered upon his Second Inauguration. The whole occasion was purely American, and all that concerns us: well and good.

In the evening, while so much of what the President said was still ringing in my Republican ears, I tuned in to hear Hans Kindler with his orchestra and soloists do a so-called Inauguration program in Washington . . . Yes, the First Lady was there in a box, also Mrs. Woodrow Wilson, General Grayson, etc., etc. Imagine my distress and astonishment when, as the evening wore on, I heard not one note of so-called American music! Kindler conducted German and Russian music, Meisle sang an aria in French, Crooks an aria in German, Bonelli another aria in Italian . . .

I am wondering what your own reaction is to this. It isn't a question of stirring up endless argument over a matter which plainly shows disloyalty, as well as indifference to the rights of American-born composers; nevertheless, the thing should be squarely met, to the end that American functions, especially our great National ones, may be the occasion of bringing forth suitable music by our own composers.

Yes, I can recall so many, many fine, resounding things by Americans, notably Chadwick and Hadley, and fine, stirring songs by certain others which should have found a place on that program.

As an American composer, and fighting the same old battle all American composers are now waging, I am eager to be part of some forward-looking movement which shall put this matter in proper light.

I belong to the ASCAP: can they do anything? The American composer must either have justice done his work, or close up shop. It all makes me wonder. Anyway, thanks for any help along the line.

Yours for attention to the home-folks.

Sincerely,
SAMUEL RICHARD GAINES

Other communications along the foregoing lines have reached the Musical Courier, but this is not the place to send them. The objections should all be forwarded to President Roosevelt, even though he probably had no advance knowledge of what the Inauguration concert program would be like.

It seems, from the belated letters of the protestors, that the program was not published until after the concert.

Their objections are well founded, and it is difficult to understand how such an unnecessary and tactless error could have been made. Those concerned with the concert were inexcusably heedless of the typical nature of the occasion.

There is an element of comedy in the fact that the three American soloists sang foreign music in foreign languages.

No doubt President Roosevelt has by this time realized the situation and properly rebuked the blunderer or blunderers.

Aside from the Inauguration affair, a growing movement is evident toward forcing wider recognition of American music and musicians. Owing to economic, racial and political conditions in Europe, an army of foreign performers, conductors and composers has invaded our land during recent seasons, and many of those "visitors" are settled here permanently. It is an open secret that the so-called "quota" regulations no longer regulate; and that a countless number of persons who entered America on temporary permission, remain here as long as they like and openly flout the quota law. (Some of them make the gesture of going to Canada, Mexico or the West Indies for a few days, and then returning to our shores as new quota visitors.)

The press has reported that various bills will be presented in Congress soon, designed to aid the cause of American music and musicians; and that the proposed legislation bases itself on the fact that foreign countries make it inordinately difficult, if not impossible, for Americans to earn a living over there.

Opposition to the bills has already appeared, on the grounds that art is international; that America has always stood for free and equal opportunities; that to close our borders to the visits of European artists would be parochial; that the restriction practised in Europe is unworthy and sets an example which Americans should disdain to follow.

There will be occasion to come back to this subject when Congress gets ready to discuss the retaliatory measures soon to be suggested in Washington. Our legislators will then face a delicate problem, calling for fairness to both Europeans and Americans.

Meanwhile it cannot be denied that the former are gaining rich financial rewards here (which they do not invest in this country) while many highly gifted Americans are engaged in a hard struggle to earn their daily bread.

The mention of Hans Kindler comes on the same day that this desk receives a letter from him, inclosing a communication forwarded to him by Josef Hofmann, and the answer it drew.

The Troy, N. Y., Morning Record (January 9, 1937,) published a picture captioned "Josef Hofmann," intending it as a tribute to that pianist for his local recital. The accompanying article mentioned that he is director of the Curtis Institute of Music in Philadelphia. However, the picture was that of Hans Kindler!

Whereupon, Hofmann wrote to Kindler:

Philadelphia, January 27, 1937.

Dear Colleague:

I am terribly sorry I was unable to hear you play in Troy on January 21, as I had a concert to give there that same evening.

I note from the enclosed article that you are director of The Curtis Institute and I would like to know if you think I have a future and if you would consider enrolling me as a piano student. I am also sorry to note that a big fellow like you has such childlike hands. If you drink your milk regularly every day, they might grow. Don't give up hope.

Hoping to see you some time in New York, Washington, Troy or any other place, I am, with best greetings, in which Mrs. Hofmann joins me,

Most sincerely yours,
JOSEF HOFMANN

Kindler replied to Hofmann as follows:

Washington, D. C., January 29, 1937.

Dear Uncle Josef:

Thank you very much for the lovely photograph you sent me, which I will frame and keep for ever and ever and ever.

It is a joy to know that you are making such excellent progress, and, when your hands will be just a little bigger than they are now, I certainly will consider you seriously for enrollment as one of my piano students, if my activities as the director of the Curtis Institute will not take too much of my time.

In the meantime I will be delighted to have you permanently engaged as the conductor of the National Symphony Orchestra, where small hands are no obstacle towards making a success.

I think by now everything is sufficiently mixed up, and wish you, in consequence, a Merry Christmas.

With kind regards, also to Mrs. Kindler,

Very sincerely yours,
HANS HOFMANN

If anyone knows relatives, next of kin, or estate executors, of the late Clarence Eddy (Chicago organist), such information would be gratefullly received by C. E. Tucker, care Theodore Presser Co., 1712 Chestnut St., Philadelphia. That firm has on hand accrued royalties due the deceased, and is anxious to pay them to the proper recipients.

In the Musical Courier (January 30) report of the recent Ferde Grofé concert at Carnegie Hall (January 19), there was this paragraph: "Leonard Liebling acted as speaking commentator, giving a sketch of Grofe's life, dismissing the numbers on the program and punctuating his remarks with humorous sallies."

None so humorous, however, as that of the typesetter who substituted the word "dismissing" for "discussing."

A welcome informative communication arrives from the son of Joaquin Nin, the composer:

Rome, Italy,
January 13, 1937.

Dear Variations:

May I take the liberty of asking you to contradict the incorrect news launched by the French newspapers to the effect that Don Manuel De Falla has lost his mind?

I have just heard from Don Manuel (yesterday) and can assure you that there is nothing the matter with him mentally or in health generally. He continues to live in Granada, and is working diligently and regularly at his composing. Friends there also have written to me, saying that thanks to them, he knows nothing about the erroneous reports published regarding his demise. However, they feel it their duty to have the story cleared up before he does find out.

Please help us all in this matter, and I thank you in advance for your cooperation.

Sincerely yours,
JOAQUIN NIN-CULMELL.

The report to which the letter refers had reached the Musical Courier some weeks ago but lacked official confirmation and therefore was not published. It is comforting to know that all is well with De Falla, for some of us were worried lest he had fallen a victim to the war fury in Spain.

It has been established also that Casals, the Aqilar Quartet, and Arbos are safe. Segovia and Quiroga are at present in America. (Safe, too, of course.)

Apropos, the late Ernestine Schumann-Heink used to live at the Hotel Buckingham in New York. The other day, a little old lady came to the desk there and inquired, "Will you please send my name to Mme. Schumann-Heink?" The clerk answered: "Sorry, ma'am, but she's passed out." "Where to?", was the anxious query of the visitor.

From Paris an interested person "begs to forward" what his letter calls "Mme. M. Roësgen-Champion's last composition." The correspondent could win a bet with me that it isn't.

That composer has as much fertility as she has craftsmanship. Better still, she masters the current harmonic idiom but uses it with discretion and plentiful melody.

In the New York World-Telegram (January 23) there is an advertisement of a concert in which the soloist is given as "Pascha Heifetz." Emil Hilb comments: "He probably got the title for playing Manen's arrangement of 'Turkey In The Straw.'"

Old Ovid said that, "No one possesses unalloyed pleasure; there is some anxiety mingled with the joy." For instance, to hear the applause of family and friends at one's debut in concert or opera, and meanwhile remember that the newspaper criticisms come next morning.

A communication to H. I. Phillips, humorist of The Sun (New York), reads as follows: "Yesterday my wife asked me as we were leaving the Opera, how I liked Wotan's Farewell. I told her Lowell Thomas's 'So Long 'Til Tomorrow' pleased me better. And now I am an outcast again."

Not for worlds would I tell where it happened, or name the conductor and composer whom it concerns.

A rehearsal was about to begin and one of the woodwind players was practising a solo passage. As he finished, the conductor turned to a composer who had just entered, and said: "Quick—what was the last note?"

"C," came the instant answer.

"Right," replied the admiring conductor.

The composer slipped quietly over to a nearby piano and tapped the tone they had heard. It was B flat!

At the Josef Hofmann Carnegie Hall recital last Saturday, he gave eighteen encores. This, as far as I know, is a world's record. (Much of his playing, also.)

"Are jazz songs dying?" asks an English exchange. The old dear is misled by the rattle and rasp in jazz singing.

Reported by Irving Schwerké, from Paris:

The other evening, at a song recital by a lady singer, I overheard the following:

"Does she trill well?"

"She trills all the time."

Hearing Beethoven's long piano piece, Fury Over A Lost Penny, one would think that he had lost at least a ten-dollar bill.

Suggested change of line for the text of our national anthem: "Of Thee I Swing."

A certain Metropolitan *devoté* decided that a chap who worked in the same business office with him, "rough-neck" though he was, should receive an operatic education. So this music lover invited the fellow to hear a performance of Aida.

To the amazement of the opera enthusiast, despite his uncouth exterior, his office mate enjoyed Verdi's show-piece thoroughly. Hence another invitation was offered and accepted for La Traviata.

Again the neophyte was excitedly aroused, so the Metropolitan *habitué* tried him again with Die Walküre.

Since no tickets were procurable, the two men stood throughout the long performance, and the novice seemed to have a fine time, though he said not one word during the evening.

At last when they were leaving the auditorium, the host made some complimentary remarks about Lauritz Melchior's singing. "Boy," ejaculated the "rough-neck." slapping his friend on the back resoundingly, "that guy sure has what it takes. He yodels—he yodels—like a—like a son of a gun!"

* * *

Herbert Weinstock and Margaret Sloss entertained for Carlos Chavez one afternoon last week and any number of his and their friends made merry. Among the guests I identified, as I flitted in and out, were Helen Kaufmann, Quaintance Eaton, Francis Perkins, Helen Redington, Herbert Brodsky and fellow countrymen of Carlos.

* * *

There was quite a bit of excitement on East Fifty-Seventh Street on a rainy afternoon last week. I saw people scurrying from cabs and busses, and since some of their shapes looked familiar, I followed them and posted myself beside the elevator which was carrying them aloft in a big apartment house between First Avenue and Sutton Place.

It wasn't long before I discovered that Gladys Axman and William Taylor were cocktailing their friends, and as I watched I saw Mrs. Edward Filene, Grena Bennett, Mrs. Richard Hageman, the Joseph Regneas, Estelle Liebling, Pitts Sanborn, Robert Bagar, Lajos Shuk, Fabien Sevitzky, Cleo Throckmorten, Harry Loeb and other denizens who hid their faces from my searing gaze as they passed by.

I did my best to get into Gladys' apartment, but all eloquent appeals to Gladys' attractive maid failed utterly. I fear I am losing my allure.

* * *

Metropolitan artists must like Les Contes D'Hoffmann, for I ran smack into a group in one of the corridors a week ago that consisted of Hans Clemens, Max Altglass, Charles Kullmann, Desire Defrere, Earle Lewis and Edward Ziegler (if, by any stretch, Messrs. Ziegler and Lewis can be called artists except in financial manipulations).

* * *

One of those wags in music wrote me the other day that Mrs. Lawrence Gilman told him that when Jerome Bohm, assistant music critic of the New York Herald Tribune, telephoned his chief recently, the house operator announced, "Mr. Trombone is calling Mr. Gilman." Some brass, eh what?

* * *

Helen Elman got frightfully thrilled last week. Her husband Mischa—now on a world tour—called up on the telephone from Tokyo, Japan. Did he reverse the charges, Helen?

* * *

With no difficulty at all, a week ago Tuesday, I discovered Rhea Powers, Winifred Cecil and Arthur Willmore in the Russian Tea Room and Maurice Van Praag, Georges Enesco, Ethel Bartlett and Rae Robertson tramping the lobby of the Hotel Great Northern. On the previous evening my gimlet eyes unearthed Edith Behrens, Grena Bennett, Frederick Schang, Constance Hope, Alice Nichols, Mr. and Mrs. Charles Stratton, Louise Behrens, Henriette Weber, the William J. Hendersons, Jerome Bohm, Paul Engel, Robert Bagar, Oscar Thompson, the Berthold Neuers, Klaire Shoup and Horace Parmelee at the first Tannhäuser performance of the Metropolitan season.

* * *

My wife tells me I didn't hear the appended conversation at a recent orchestral concert, but, darn it all, my ears are just as good as my eyes.

A lad and lassie sat in front of me. He, of serious mien; she, a giggling type. During the performance of a Tschaikowsky symphony she inclined her golden curly head toward his stalwart shoulder and whispered, "What's that book the conductor keeps looking at?"

Surprised, he whispered back, "That's the score of the symphony."

Giggling, she asked sibilantly, "Sez you? Who's winning?"

* * *

I am told that Leonard Liebling and Moriz Rosenthal are dieting. But when I spied these two gourmands lunching at the St. Moritz Hotel I was horrified.

Both gentlemen were absorbed in huge plates of Hungarian goulash, and when Moriz finished his heavy portion he called the waiter and asked for a duplicate order.

"You see," I overheard him tell Leonard, "I didn't eat any breakfast except three cups of coffee and six slices of toast. I have decided that I must not eat so much, so today I didn't have any bacon and eggs."

"Maybe he'd have got one encore if you'd have clapped longer."

I SEE THAT

Lucile Dresskell, soprano, anounces a New York recital on February 12.

* * *

A reception in honor of Serge Prokofieff was held on February 1 by The Bohemians at the Harvard Club, New York.

* * *

Speakers at the luncheon given February 4 by sponsors of the New York Women's Symphony Orchestra at the Hotel Biltmore, New York, included Antonia Brico, conductor of the orchestra; Blanche Yurka, and Leonard Liebling.

* * *

Felix R. Mendelssohn, cellist, and Paul Pisk, pianist, collaborated in the Mendelssohn Festival arranged by the Philadelphia Music Teachers Association (Edward Hipsher, president), on February 3.

* * *

William Penny Hacker gave a piano recital at the Roosevelt Hotel, Washington, D. C., January 31.

* * *

Walter Mills, baritone, counts among his January recitals one for the Woman's Club of Orange, N. J. On February 3 Mr. Mills left for Florida, where he has a tour of twelve concerts.

* * *

Marjorie McClung, formerly of Buffalo, N. Y., is the new soprano of the Reformed Church (Lawrence J. Munson, organist-director), Brooklyn, N. Y. She will sing with the summer opera company in Cincinnati, O.

* * *

Harry McKnight, tenor, sang songs by Vera Kitchener, the composer at the piano, at the English Speaking Union, New York, on January 24. Miss Kitchener also performed original piano works.

* * *

Mrs. Wm. V. Cutajar, president, introduced two artists at the January 20 Soloists Musicales, held at the Allerton House, New York; these were Jean Redd, pianist and George Beach, baritone, with Sarah Entzminger, accompanist.

* * *

Edwin and Jewel Bethany Hughes have been engaged for a two-piano recital at Connecticut College, New London, on February 25.

* * *

Edna Godfrey, president of the Thursday Musicale in Minneapolis for eighteen years, has recently visited New York.

* * *

Fred V. Sittig, pianist, and Margaret Sittig, violinist, are touring in concert in the South.

* * *

A piano recital was given by "teen-aged" pupils of Max Friedman at the Brooklyn Academy of Music, Brooklyn, N. Y., on January 10. Those appearing were Shirley Levine, Urania Giordano, Sarah Klempner, Lee Cooper, Dorothy Shapiro, Jane Jacobs and Veronica Hantok.

* * *

Alice Mock, soprano, left recently for Hollywood to make a screen test.

* * *

Phoebe Crosby has gone to Palm Beach to fulfill an engagement at the Royal Poinciana. She will also appear in concert while there, returning in March.

* * *

Leonard MacSwayne, pianist, gave a program of works ranging from Bach, Beethoven, Brahms and modern composers, including Dohnanyi and DeFalla at the Studio Club, New York, on January 19.

* * *

Fritz Kitzinger, pianist and accompanist, who recently returned from an extensive tour with opera artists, during January was on tour with Gladys Swarthout. He returned to New York in February.

* * *

Lilas Mackinnon, Scotch pianist and lecturer, gave two extra lectures in Chicago on January 23 and 25, in the Kimball Building, on Teaching of Interpretation, and Musical Memory. She will soon be heard in the University of Kingston, Ont., and in two lectures at Boston University.

* * *

Harry Kaufman was accompanist for Efrem Zimbalist in a recital on January 7 at the Curtis Institute of Music, Philadelphia. On the program was the Zimbalist sonata.

* * *

Benjamin Grobany, baritone, will be heard in recital at Columbia University on February 9 and during March in Williamsport, Pa. Mr. Grobany sang in Philadelphia, February 1, and, January 29, in Atlantic City, N. J.

* * *

The Virgil Piano Studios, New York, presented a musicale by Dorothy Tsantilis and Helen Zimmerman on January 28.

* * *

Robert Casadesus, pianist, with his wife, Gaby Casadesus, pianist, and their family, sailed from New York on January 23 by the SS. Champlain.

* * *

Carmela Ippolito, violinist, winner in the MacDowell Club Young Artists Contest, was heard in recital on January 25 at the MacDowell Club, New York.

* * *

Dorothy Wagner, pianist, under the Barth management, gave a recital at the MacDowell Club, New York, on January 14, when the young artist performed works by Bach, Brahms, Debussy, Prokofieff, Griffes and Albeniz.

* * *

The Madrigal Society of New York (Marguerite Potter, founder-president), announce three recitals in Steinway Hall, New York, under the society's auspices. Jane Wyeth, harpist, appears on March 5; Douglas Johnson, pianist, February 24, and Waldemar Hille, pianist, and Sally Pestcoe, soprano, March 8.

* * *

Valentina Aksarova, Russian soprano, gave the second of her Russian historical recitals at "The Studio," London, on January 12. Ivor Newton was at the piano for a program devoted to songs by Moussorgsky and Tschaikowsky.

* * *

A program of compositions by Henry Holden Huss was given over WQXR on January 13. Mr. Huss was assisted by Cornelius Van Vliet, Dorothy Victor and Jeannette Wiedman.

* * *

Elvira Helal, artist-pupil of Edith W. Gaudenzi of New York, made her debut as Violetta in La Traviata at the Hippodrome, New York, on January 2.

* * *

The New Jersey Symphony Orchestra of Orange and Montclair, N. J., opened its 1936-37 series in the former city on December 14 with a concert at which Rudolph Ganz was the soloist in Rachmaninoff's second piano concerto. The orchestral numbers were Wagner's Meistersinger Prelude and Saint-Saëns' C minor symphony.

* * *

Professor John W. McIntire, of Cincinnati, O., formerly of Asbury College Conservatory, Wilmore, Ky., was married on Christmas Day to Marion Selina Clingen, of Wilmore. Prof. McIntire is an organist and instructor, and had several diplomas.

* * *

The English-Speaking Union of the United States presented Maurice Matteson, baritone, with Augusta Lofton Matteson at the piano, in a lecture recital entitled Ballad Bagging, on January 17 at the National Headquarters in New York.

* * *

Hazel Kniffen, violinist, performed excerpts by Bach and Kreisler for the Congregational Church Forum, Brooklyn, N. Y., on January 3, accompanied by Mme. Bielek at the piano. Frank Kasschau is organist and musical director of this church.

* * *

The Rubinstein Club (Mrs. G. Harvey Self, president) held its second musicale of the season at the Waldorf-Astoria Hotel, New York, on January 12. The chorus of women's voices, with Frank Kasschau, conductor, and Margaret Hughes, pianist, sang selections by ancient and modern composers. Verna Mimosa, ten-year-old pianist; Doris Pape, soprano; Anna v. Bough, mezzo-soprano, and Hazel H. Nuttall, reader, also appeared.

* * *

Katherine Heyman, pianist, is preparing records of Scriabin music. Miss Heyman will give her annual recital in Town Hall, New York, in the spring.

* * *

Marion Kerby, contralto, now in California, recently sang a program of Negro songs and exaltations and Kentucky mountain songs for the Scotch Treat Club of Los Angeles. Miss Kerby also was among the participants in a recent musicale at the home of Kathleen Lockhart Manning.

* * *

Paul Althouse opened his season with the Metropolitan Opera on January 25 in the role of Tannhäuser. The tenor will sing with the Boston Symphony Orchestra in Carnegie Hall, New York, on February 12 in Das Lied von der Erde by Mahler.

OBITUARY

Nicholas Legat

LONDON.—Nicholas Legat, *premier danseur* and *maitre de ballet* of the Czarist Russian Marinsky Theatre, died in London on January 24. Mr. Legat was born in St. Petersburg sixty-seven years ago. His father and grandfather had been soloists in the Imperial Russian Ballet. He was the "discoverer" of Nijinsky, and among his pupils were Pavlowa, Karsavina, Dolin, Markova, Danilova, Baronova and Toumanova. Legat was not allowed to go abroad until 1923, when permission was granted at the insistence of his doctors. He then went on tour with his wife. They were associated with Diaghileff and eventually took up residence in London, where he established a studio of ballet.

T. P.

Giuseppe Sterzini

Giuseppe Sterzini, fifty, for many years a baritone in the Metropolitan Opera Chorus, died on January 27 in Manhattan General Hospital of a heart attack. Mr. Sterzini leaves his widow and a nephew.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, February 6

National Orchestral Association, Carnegie Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Mandolin Orchestra and Doris Humphrey and Charles Weidman, Town Hall (E)
Clara Lang, soprano, Town Hall (E)

Sunday, February 7

Philharmonic-Symphony Society, Carnegie Hall (A)
Igor Piatigorsky, cellist, Town Hall (A)
Felix Salmond, cellist, Town Hall (E)
New Friends of Music (Pro Arte Quartet and Emanuel List), Town Hall (5:30 p m.)

Monday, February 8

Jose Iturbi, pianist, Carnegie Hall (E)
Pasquier Trio, Town Hall (A)
Beethoven Association, Town Hall (E)

Tuesday, February 9

Benno Rabinof, violinist, Carnegie Hall (E)
Selma Kramer, pianist, Town Hall (E)

Wednesday, February 10

Hannah Klein and Pauline Gilbert, duo-pianists, Town Hall (E)
Boston Symphony Orchestra (pension fund concert), Carnegie Hall (E)

Thursday, February 11

Isabel Hermoso, soprano, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, February 12

Lucile Dresskell, soprano, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
Roth Quartet, Town Hall (E)
Boston Symphony Orchestra, Carnegie Hall (E)

Saturday, February 13

Philharmonic-Symphony Young People's Concert, Carnegie Hall (M)
Boston Symphony Orchestra, Carnegie Hall (A)
Bartlett and Robertson, two-pianists, Town Hall (A)
Judith Sidorsky, pianist, Town Hall (E)

Sunday, February 14

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Vronsky and Babin, duo-pianists, Town Hall (A)
New Friends of Music (Stradivarius Quartet and Simeon Bellison), Town Hall (5:30 p.m.)
Program of Compositions by Coutry Rossi-Diehl, Town Hall (E)

Monday, February 15

Lucy Stern, pianist, Town Hall (A)
Ottile Schillig, soprano, Town Hall (E)
Alexander Brailowsky, pianist, Carnegie Hall(E)

Tuesday, February 16

Pius X Choir, Town Hall (E)
Philadelphia Orchestra, Carnegie Hall (E)

Wednesday, February 17

Benjamin De Loache, baritone, Town Hall (A)
Lanny Ross, tenor, Carnegie Hall (E)
Yeichi Nimura and Lisan Kay, dance recital, Town Hall (E)

Thursday, February 18

Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, February 19

Philharmonic-Symphony Society, Carnegie Hall (A)
Ruth Posselt, violinist, Town Hall (E)

Saturday, February 20

Philharmonic Young People's Concert, Carnegie Hall (M)
National Orchestral Association, Carnegie Hall (A)
Gari Shelton, pianist, Town Hall (A)
Vivienne Butler, dancer, assisted by Kenyon Congdon, baritone, Town Hall (E)

Sunday, February 21

Philharmonic-Symphony Society, Carnegie Hall (A)
Stanley Hummell, pianist, Town Hall (A)
Cara Verson, pianist, Town Hall (E)

Monday, February 22

Earl Maiman, pianist, Town Hall (A)
National Orchestral Association, Carnegie Hall (E)
Tessa Bloom, pianist, Town Hall (E)

Tuesday, February 23

New York Women's Symphony Orchestra, Carnegie Hall (E)
Karl-Ulrich Schnabel, pianist, Town Hall (E)

Wednesday, February 24

Gabrilowitsch Memorial Concert with Bauer and Spalding, Carnegie Hall (E)
Paul Stassévitch, orchestral concert, Town Hall (E)

Thursday, February 25

Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, February 26

Philharmonic-Symphony Society, Carnegie Hall (A)
Henriette Michelson, pianist, Town Hall (A)

Saturday, February 27

Ignaz Friedman, pianist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Andres Segovia, guitarist, Town Hall (E)

Sunday, February 28

Philharmonic-Symphony Society, Carnegie Hall (A)
New Friends of Music (Pro Arte Quartet, Simeon Bellison, Hortense Monath), Town Hall (5:30 p.m.)
Rose Bampton, contralto, Town Hall (E)

Monday, March 1

Jarna Paull, soprano, Town Hall (A)
Artur Schnabel, pianist, Carnegie Hall (E)
Philharmonic-Symphony Chamber Symphony Orchestra, Town Hall (E)

Tuesday, March 2

Anna Grossman, pianist, Town Hall (E)
Oratorio Society of New York, Carnegie Hall (E)

Wednesday, March 3

Jacqueline Salomons, violinist, Town Hall (E)

Thursday, March 4

Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, March 5

Philharmonic-Symphony Society, Carnegie Hall (A)
Edith Terhune, soprano, Town Hall (E)

Saturday, March 6

Reginald Stewart, pianist, Town Hall (A)
National Orchestral Association, Carnegie Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Helvetia Männerchor, Town Hall (E)

Musicales

Fiedler Leads Federal Project Chamber Orchestra

Under the direction of Arthur Fiedler, conductor of the Boston Symphony Orchestra "pop" concerts, the Federal Music Project Chamber Orchestra, gave the first in a series of Mozart-Haydn concerts at the W. P. A. Theatre of Music on January 29.

After the overture to L'Isola Disabitata, believed to be the first public performance in America of this seldom-heard Haydn, and the delightful Haydn symphony in B flat, (No. 102) the orchestra, with Martha Baird as soloist, presented the Haydn concerto for piano and orchestra in D major. Noteworthy were Miss Baird's clean-cut trills, and her feeling for the classic patterns of the work.

The other soloist of the evening, Julia Peters, presented arias from Mozart operas, and the orchestra concluded the program with Mozart's symphony in A major (No. 29). Though certain discrepancies were noticeable in the violin and French horn sections, as a whole, the orchestra displayed good musicianship throughout. Mr. Fiedler is a conductor of musical sensitivity, authoritative in his delineations and magnetic in his platform demeanor. A sizeable audience gave generous applause. H. J.

* * *

Lucile and Miles Dresskell Heard in Recital

A recital of artistic charm was that of Lucile Dresskell, soprano, and Miles Dresskell, viola d'amore and violinist, on January 26, at The Studio Club, New York. Sara Knight ably collaborated at the piano. The delicate sentiment and poise of La Rose (Scarlatti) and an air from Aeolus (Bach), and the contrasting *allegro* from a cantata by Ariosti, all with viola d'amore obbligato, brought both artists warm applause. Mrs. Dresskell later sang Frühlingstag (Jan Philip Schinhan), Wer Hat Dies Liedlein (Mahler) and two Strauss songs, with fluent vocalism and authentic enunciation of the German text. She finished with songs by Quilter, Hageman, Shaw and Young. Mr. Dresskell played violin solos, Capricho (Vianna), La Fille (Debussy) and Danse Rituelle (deFalla), his style and tone distinguished by refinement. F. W. R.

* * *

Ruth Bradley and Katherine Urban at Barbizon

The expectant listeners at The Barbizon, New York, on January 26, were regaled with piano and vocal numbers. The artists were Ruth Bradley, pianist, and Katherine Urban, soprano, with Aileen Thackeray, accompanist.

Miss Bradley, who adds to her artistic equipment a striking appearance, revealed dexterity and command of color in numbers by Bach-Tausig, Mozart, Rameau-MacDowell, Brahms, Chopin, Debussy, Philipp and Griffes.

Miss Urban, singing with sincerity, and displaying voice of good quality, offered two groups, beginning with the cantata, Idolo Mio of Scarlatti, and including the Lied der Mignon of Schubert, highlight of the evening. Her concluding six songs in English were by Bantock, Rachmaninoff, De Golia, Barnett, Fairchild and Bridge. Both recitalists were brought back for added numbers by the cordial audience. G. N.

* * *

Westlake Fortnightly Musicale

A capacity audience heard the January 26 Fortnightly Musicale presented by A. Verne Westlake at the Master Institute Hall, New York. The program opened with Gerda Christensen, coloratura soprano (McBride Studios). Her voice is flexible and true, with high tones of flute-like quality. Vincent Mattina, baritone (Neidlinger Studios) sang two groups in fine style; his voice is excellent and he sang with much feeling to Edith Campbell's accompaniments. Ena Engstron (Westlake Studios) performed Beethoven's G major concerto for piano with facile technic and colorful dynamics. Dr. Westlake was at a second piano. F. W. R.

* * *

William Ebann Pupils Appear

A cello recital was presented on January 28 in Town Hall by pupils of William Ebann. The program consisted solely of original compositions by Mr. Ebann.

Alfred Urbach began the recital with introduction, theme and variations, in which he showed adequate technical abilities, though his tone at times lacked depth. The second group, including Romance and gavotte, brought another young cellist, Bernard Sokolow. Uncertainty of execution marked his performance. Dance of the Moth struck enthusiastic applause from the audience for Joseph Saunders, third cellist to appear.

With three short selections, Extase, minuet and scherzo, Tiberio Rosco climaxed the first part of the program. Mr. Rosco displayed a well-developed technic together with sensitive feeling for the compositions.

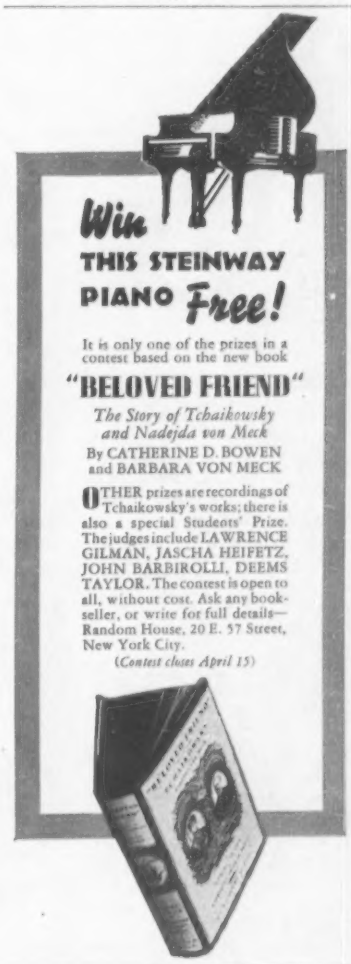
After the intermission, John Pastore played the *allegro moderato* of Mr. Ebann's concerto in A minor with earnest endeavor and nice tonal quality. Emil Borsody brought to the *andante* and *allegro vivace* of the same concerto a singing tone, careful shading and interesting color.

The program came to a close with two selections, In Memoriam and Meditation, by an ensemble of forty cellos. Accompaniments were ably supplied by Uarda Hein and Michael Rosco. H. J.

* * *

Third Soirée Intime

A distinguished audience filled the Dornay-Culp Studios to capacity on January 25 to listen to a program of operatic excerpts. The appearance of Elda Vettori, Metropolitan Opera soprano; Rea Gerson, contralto from the Berlin Opera, Ernst Wolff, baritone of the Opera in Frankfurt a. M., and Lucille Manners, young radio artist, lent special attraction to the evening. Rea Gerson, a newcomer to this country made a fine impression by the rich timbre of her voice in an excerpt from Verdi's Aida. Mr. Wolff was heard to advantage in arias from Otello and Andrea Chenier. Later in the program he sang, with Dorothy Kirsten, a duet from Mozart's Don Juan which displayed his warm, sonorous voice and musicianship of high order. Miss Kirsten, promising lyric soprano, artist-pupil of the Dornay-Culp Studios, showed conspicuous progress in voice emission and style. Other artist-pupils participating were Satenig Simsarian, who has a soprano voce of beauty, and Susanna Laval, who sang one of the Cherubino arias from The Marriage of Figaro and the soprano part in the "letter duet" from the same opera with charm and style. Robert Miller, tenor, and John Graeber, baritone, joined with Miss Kirsten and Miss Gerson in a quartet from Flotow's Martha. As the closing number, Miss Manners (Mimi), Elda Vettori (Musetta), Louis Dornay (Rodolfo) and Mr. Wolff (Marcello) gave a stirring performance of the finale of the third act of La Boheme. Betsy Culp provided excellent accompaniments. The participation of Louis Charles, radio announcer, as commentator was an asset to the program. R. B.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Birmingham Civic Opera in Aida

Second Annual Production Wins Warm Praise for Guest Artists and Local Chorus—6,000 Children at Matinee

BIRMINGHAM, ALA.—Beautiful and elaborate were the two presentations of Verdi's opera Aida at the Municipal Auditorium by the American Civic Opera Company (Mary Fabian, artistic director, and Frank A. Lewis, general manager) in conjunction with the music department of the Birmingham Public Schools (Leta Kitts, supervisor). The leading roles were sung by Leonora Corona, of the Metropolitan Opera Company, as Aida; Edwina Eustis, of the Philadelphia Opera, as Amneris; Arturo Felippe, as Radames; Daniel Harris, as Amonasro; and Foster Miller, as Ramphis. Local artists sang the other roles, Kathleen Martinson, as the High Priestess; Chad Bridges, as the Egyptian King; and Ed Turbeville, as the Messenger. The orchestra was conducted by Eugene Plotnikoff, of New York, formerly of the Moscow Opera Company.

A great audience thronged the auditorium for the childrens' matinee, fully 6,000 school children crowding in and expressing their enjoyment as delighted youngsters will, with applause, humming the airs, and making audible comments. However, they were well-behaved and not boisterous.

Another large and appreciative audience witnessed the night performance. Miss Corona's singing towered in volume above orchestra and chorus, and gave ample evidence of her fine voice and histrionic command of the part.

Miss Eustis revealed a lovely, warm mezzo voice and acted well. Daniel Harris, who sang in last year's performance of Carmen here, was again a favorite with the audience, and Arturo Felippe and Foster Miller made excellent impressions on their hearers. The local artists acquitted themselves most creditably, and the beautiful voice of Kathleen Martinson won especial comment. Mr. Plotnikoff's conducting had authority and finesse. Everyone was showered with enthusiastic plaudits.

This is the second season that opera has been presented here under the same auspices, and this year's performance showed a decided improvement over the offering of Carmen last year, in smoothness of production, costuming, and artistic delivery. Leta Kitts, supervisor of music in the Birmingham schools, with her assisting teachers, had thoroughly drilled and beautifully costumed a large chorus from the high schools of the city.

A ballet from the Levinge School of the Dance was pleasing, colorful, and well done. Owing to its excellent training, this great chorus will be a fine nucleus for all further operatic ventures here, and the educational advantage of having grand opera studied in the schools, where the children become familiar with the stories of the operas, and their beautiful melodies, will certainly lead to a wider and deeper appreciation of this form of musical art. The opera was sung in English, and the orchestra was composed of the music teachers of the public school system, known as the Teachers' Orchestra.

SERKIN APPEARS

The Birmingham Music Club presented Rudolf Serkin, young Austrian pianist, in concert at Phillips Auditorium, and an audience of almost 2,000 people braved a downpour of rain to hear him. They were not disappointed, for he played so exquisitely, that rain and all other worries were forgotten in the sheer beauty of music. Serkin is not a showman, but he plays music as people love it; with an appeal that charms, and makes the listeners forget that great technic is required to do it. Delicate and lovely was the Mozart group with which he opened his program, and few pianists have interpreted Beethoven's Waldstein sonata in C major (op. 53) with such depth and beauty as he elicited from the piano. His Chopin group was also played with rare understanding and tonal loveliness. Works by Reger and Debussy were well done, but were less unusual. Responding to insistant applause, he played Mendelssohn's Rondo Capriccioso and Chopin's Butterfly Etude.

The Birmingham College of Music presented two advanced pupils in joint piano recital recently. They were Reed Hoar and Margaret Wrye.

DANCE LIST

The Woman's Organization of the Independent Presbyterian Church presented the Strawbridge-Parnova Dancers at Phillips Auditorium before an appreciative audience. Parnova danced a beautiful and intricate solo to Schumann's Der Nussbaum; while Strawbridge interpreted such music as Debussy's General Levine-Excentrique, and numbers by Liadoff and Prokofieff. Together, and with the ballet, they danced to music by Scriabin, Debussy and Strauss.

The second of a series of Twilight Musicales was given at Munger Hall, Birmingham-Southern College, under the auspices of Kappa Circle, Omicron Delta Kappa, when the Birmingham Male Quartet sang an enjoyable program. The quartet is composed of George Turner, first tenor; Kenneth Griffith, second tenor; Harry Armstrong, first bass; Caldwell Stewart, second bass. Soloists were Mr. Turner in Gounod's O Divine Redeemer, and Mr. Armstrong, in Some Morning, by Forman. A. G.

Stell Andersen Plays in New York

Stell Andersen, pianist, gave her annual New York recital at Town Hall on February 1. Miss Andersen sailed on the SS. Berengaria February 3 giving her first recital of a European tour in Rome on the 18th,

STELL ANDERSEN

with Florence to follow on the 19th, Budapest the 24th, Vienna the 28th and Munich May 3. An appearance in Paris as soloist with the Orchestre Symphonique is scheduled for March 7 and a recital at the Salle Pleyel there on the 16th. A recital at Aeolian Hall, London, on March 11, and a concert in Stockholm on the 23rd are to be followed by several others in Holland and Belgium. Miss Andersen returns to the United States in May.

Society of Milwaukee Pianists Hears Friedman and Rachmaninoff

MILWAUKEE, WIS.—The Society of Milwaukee Pianists was organized here recently by a group devoted to promoting piano music and piano concerts. Edwin Kapplemann was chosen president, six concerts by noted pianists announced and already two have been heard in recitals at Pabst theatre—Rachmaninoff before a capacity house and Ignaz Friedman before a very good audience indeed.

Rachmaninoff played a varied program, including a Beethoven sonata, and several modern works, but Friedman devoted his program solely to Chopin, it being the desire of the society that programs cover one or two masters in each period. Rachmaninoff was held long after his recital generously responding to demands for encores. Friendman was enthusiastically applauded throughout. The society's venture stirred great interest in music circles here.

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Associated Music Teachers League Meets

The newly elected and appointed officers of the Associated Music Teachers League were installed at the meeting in Steinway Hall, New York, on January 20. For the first time in its history a woman, Jean S. Buchanan, was elected president. This was commented upon by Gustave Becker, president emeritus, who also introduced the new officers. After the new president's address, she presented the lecturer of the day, Richard McClanahan, who explained the philosophy and method of the English teacher, Tobias Matthay, illuminating some of his points by aid of the piano and a single key mechanism. Rose Raymond, pianist, who gave a Town Hall recital last November, was heard in Haydn's theme and variations in F minor; Scarlatti's sonata in C major and Chopin's scherzo in B flat minor. She responded to the hearty applause by playing a Chopin etude. G. F. B.

Charlotte Boerner Making Transcontinental Tour

Charlotte Boerner, soprano, after an appearance with Gaspar Cassado, cellist, at the Ambassador Hotel, New York, on January 7, left on a concert tour which takes her to Sacramento, Cal. She fulfills engagements going and returning, and is to be back in New York to sing with the New York Philharmonic Orchestra on March 18, 19 and 21.

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MUSIC NOTES from Coast to Coast

OKLAHOMA CITY, Okla.—Lovers of music were treated to the first Chamber Music Concert in two seasons when the Ladies Music Club presented the second recital of their annual series at the University Auditorium.

The Quintet (comprising Alberto Salvi, harp, Caroline Selfronk, flute, Florence Gindl, violin, Robert Alexa, viola, and Alfred Mazzari, cello) gave a recital of great charm and afforded an opportunity to hear beautiful musical literature too seldom heard.

Fine ensemble was achieved throughout with exquisite tone. The program included the Loeillet sonata for strings, the Mozart D major quartet for flute, violin, viola and cello, the Pierné variations, concluding with the Jean Cras quintet. In addition, Salvi gave two groups of solos, receiving such hearty applause that several encores were added, among them being the Barcarolle from Tales of Hoffmann, so admirably suited to the harp.

Rudolf Serkin appears on February 17 as the next attraction for the club.

Replacing Horowitz in the Artists' Series, Artur Schnabel is scheduled to appear at the Warner on April 13, followed by Nelson Eddy, April 22. F. P. H.

PORTLAND, ME.—The outstanding event of the month was the concert given by the Boston Chamber Orchestra, under the direction of Nicolas Slonimsky, assisted by Elizabeth Beaman, soprano, presented at Portland High School Auditorium on January 13. This was the second in the series of three concerts being sponsored this season by the Portland Music Teachers Association. A good-sized audience greeted the artists, and the program was interesting and diversified. The orchestral group was heard mostly in modern Russian numbers with a judicious sprinkling of classic excerpts. Mr. Slonimsky proved to be an able conductor and was also heard as pianist and composer. Mrs. Beaman sang the Air de Lia from L'Enfant Prodigue by Debussy and a group of three short songs by Slonimsky, winning high favor with her audience.

The series of organ recitals offered each Sunday afternoon by Alfred Brinkler, F. A. G. O., at St. Luke's Cathedral, have been proving extremely popular. On January 17 a special Handel program was offered, enlisting the services of Pierre Harrower, baritone, and Henry R. McCaw, violinist, both of whom acquitted themselves admirably in excerpts from Handel's works. S. R.

SAN ANTONIO, Tex.—Dr. Sigmund Spaeth was presented by the San Antonio Open Forum. His lecture was on the subject of The Art of Enjoying Music. It was highly informative and given in his inimitable manner. Different points were illustrated at the piano, making it doubly enjoyable. At the close he asked for questions. A number of the large audience responded.

The Friends of Music, Town Hall Lectures and Festival Association (Elizabeth A. Devoe, sponsor) presented Colonel W. de Basil's Ballet Russe, as the second attraction of the series. The program was divided into three sections: Cimarosiana, music by Domenico Cimarosa and choreography by Leonide Massine; Le Tricorne, music by Manuel de Falla and choreography by Leonide Massine (the artists in this were Leonide Massine, Tamara Toumanova, David Lichine and Michel Katcharoff); and Le Mariage d'Aurore, music by Tschaikowsky and choreography after Marius Petipa. The first and last sections consisted of a series of dances. Each of the many artists did marvelous work. Many recalls were necessary and cheers were heard from the large and enthusiastic audience. The costumes and scenery were beautiful and effective. Efrem Kurtz was the conductor.

Mercado's Mexican Tipica Orchestra (Angell J. Mercado, conductor) was presented by Town Hall. The orchestra is making a coast-to-coast tour of the leading cities of the United States, the purpose being better to acquaint the American people with Latin-American music. Composers represented were Oteo, Penella, Arcos, Albeniz, Genaro Martinez, Gimenez, Sarasate, Castro, Mercado and Jose J. Martinez. The Sarasate number featured Sarita, salterist and Helen B. Morales, violinist. The assisting artists were Gustave Carrasco, tenor; Lolita Valdez, soprano, and Luis and Josefina Ojeda, dancers. Mr. Carraso's voice is rich and resonant and of wide range. Miss Valdez' tones were of lovely, flowing quality. The dances of Luis and Josefina Ojeda were splendidly given. The entire program was unique and colorful. Mr. Mercado conducted with quiet authority. S. W.

SASKATOON, CAN.—Handel's Messiah was a holiday presentation by the Philharmonic Society under the direction of P. F. Copeland. The soloists were Lucy Miskofsky, soprano; Janet Goodale, contralto; Ernest Lowe, tenor; James Eby, bass, each of whom, splendidly accompanied by Arthur Bates, organist, gave evidence of fine achievements, both with regard to technical equipment and interpretative ability. Mr. Copeland led his choristers with the authority of a lifelong acquaintance with the work.

From the Carnegie Corporation a complete music library has been presented to Regina College and a large addition made to the present one in the University of Saskatchewan. The announcement of this gift was made by Dean Collingwood at a reception given at the Hotel Saskatchewan, Regina, by Lyell Gustin for the members of the class he directs at the college as piano specialist.

During January the music department of the University of Saskatchewan is conducting theory examinations throughout the West and practical examinations in three provincial cities, Saskatoon, Regina and Prince Albert.

The Research Club, under the guidance of George Palmer, announces for this winter's study the following topics: German Lieder; Swedish Music; Chamber Music; Puritans and Music; Music and Motion Pictures; Humperdinck. Tyra Olson is president of the club.

The twenty-fourth annual syllabus of the Saskatchewan Music Association announces ten local festivals during April and May, and provincial festivals in Saskatoon and Moose Jaw, May 24-29. The adjudicators for the provincial events are George Dodds, choral; Dr. J. F. Staton, voice; Arthur Benjamin, instrumental.

Programs scheduled for the early winter include three by the Conservatory Club, four by the Saskatoon Symphony Orchestra, a Bach, Beethoven, Brahms series by Reginald Bedford, pianist, a Chopin program by Evelyn Eby and a two-piano recital by Miss Eby and Reginald Bedford. L. G.

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Providence Festival Chorus Applauded

Oratorio Society Heard in Bach's Christmas Oratorio—Leps Leads Symphony Orchestra with Emma Beldan Soloist—Ernst Wolf in Lieder Program

PROVIDENCE, R. I.—The Festival Chorus was heard by a large audience in its mid-winter concert at the Metropolitan Theatre. It was conducted by John Archer and had as guest artist Josephine Antoine, coloratura soprano of the Metropolitan Opera, whose charming personality and clear, expressive voice brought her an ovation. The chorus was particularly happy in its singing of O Praise the Name of the Lord (Tschaikowsky).

Raymond Robinson, F. A. G. O. organist and choirmaster af Kings Chapel, Boston, Mass., gave an organ recital in St. Stephens Church under the auspices of the R. I. Chapter of the American Guild of Organists. The program was rich in interest for listeners and was played in a thoroughly musicianly and artistic manner. A passacaglia and fugue of Bach, Noel Dialoguée (D'Aquin) and the fugue in G minor (Dupré) were a few of the high spots of the evening.

For its New Year's Musicale the Chaminade Club presented Dr. Marion Rous, director of the Greenwich House Music Settlement, New York, in a lecture-recital entitled What Next in Music? Miss Rous brought charm to her difficult subject, which she presented in an interesting and able manner.

BACH ORATORIO SUNG

The Providence Oratorio Society presented the Christmas Oratorio of Bach in Mathewson Street Methodist Episcopal Church. The chorales Break Forth, O Beauteous Heavenly Light, Glory to God in the Highest, and Rejoice and Sing were finely done. The director of the society is William DeRoin. The pianist is Charles D. Fiske and the organist on this occasion was Prof. Arthur B. Hitchcock of Brown University. Soloist's were William DeRoin, tenor; Anne Cooper Southall, soprano; Ruth Ray, contralto, and William S. Anthony, bass.

ORCHESTRAL CONCERT

The Providence Symphony Orchestra gave the second concert of this season in the Metropolitan Theatre (Wassily Leps, conductor). Emma Beldan, of Newport, a student at the Juilliard School of Music, was heard in the Liebestod from Tristan and Isolde and made a distinct impression. The orchestra played with smoothness and pleasing tone quality the symphony in D minor by Cesar Franck; Indian Suite (op. 48), Edward MacDowell and for a novelty a Romantic Suite in the form of variations, dedicated to Martha Baird and Arthur M. Allen by Hugh MacColl, a Providence business man. It was first performed under Dr. Howard Hanson by the Rochester (N. Y.) Civic Orchestra. This was modern, dissonant but interesting.

HELEN WARE,
violinist, of Washington, D. C., was soloist with the Youngstown (O.) Symphony Orchestra last month, playing under the baton of Michael Fiocelli.

RECITALS

Ernst Wolf, German Lieder singer, playing his own accompaniments gave a recital at Alumnae Hall, Pembroke College, under the auspices of the music and German departments of Brown University. The program, Heritage of German Song, was of lasting charm and benefit.

Walter Legawioc, twenty-year-old Central Falls youth, gave a program of original compositions for the violin to the members of the Blackstone Valley Music Teachers Society. Ruth Tripp was at the piano.

Fernando Germani played the Edgar John Lownes Memory Day recital on the organ at Sayles Hall, Brown University.

The Chopin Club for its guest night concert presented a trio composed of Yvonne Des Rosiers, soprano; Carl Webster, cellist, and Carl Lamson, pianist, in a delightful program at Churchill House. B. N. D.

Madison Approves Blind Pianist

Club Presidents' Council Organized—Poldi Mildner Among Recitalists

MADISON, WIS.—Alec Templeton, blind British pianist, made his third appearance here January 26, playing in Central High School Auditorium under auspices of the Federated Music Clubs. The program included Bach, Schubert, Chopin, Debussy, and Templeton's improvisations, impressions, and compositions.

Previously, Templeton had appeared at the Orpheum Theatre with Jack Hylton's revue and in the Memorial Union at the University of Wisconsin as one of the Union program committee's Sunday features. At the latter concert, more than 800 persons were turned away before he started to play.

FEDERATION PRESIDENTS' COUNCIL

Incidentally, a president's counsel of the Madison Federation of Music Clubs was formed in January. Mrs. Edwin C. Thompson, president of the State Federation of Music Clubs, is an ex-officio member. Other members are: Margaret Rupp Cooper, director of the School of Creative Music; Almere L. Scott, library extension chairman of the state federation; Elizabeth Buehler, director of the Wisconsin School of Music; Marie Seuel-Holst, director of the Holst Piano Institute; Blanche Neis, corresponding secretary of the state federation; Marjorie Brinkhoff Slightam, president of the Madison Academy of Music; Irene Eastman, chairman of Sigma Alpha Iota; Esther Risley, chairman of music in radio of the state federation; Mrs. John Wallestad, president of the Schubert club; Mrs. C. A. Sakrison, chairman of music in religious education of the state federation; Mrs. H. L. Miller, treasurer of the National Federation of Music Clubs; Mrs. John L. Sammis, chairman of legislation of the state federation, and Mrs. Alvin E. Gillett, chairman of American music of the state federation.

Mrs. Thompson explained the group's purposes in a talk on WHA, the University of Wisconsin station, on January 13.

Madison women attending a meeting of the state board of the federation in Milwaukee January 28 were Mrs. Sakrison, Mrs. Risley, Mrs. Sammis, Mrs. Gillett, Mrs. Neis, Miss Scott and Mrs. Thompson.

POLDI MILDNER PLAYS

Poldi Mildner, Viennese pianist, did just what was expected of her in the Wisconsin Union Concert series at the Union. She enchanted her audience, thrilled it, indeed, with her interpretations. Her success here in her first Wisconsin performance was a replica of that she had enjoyed elsewhere.

Prof. Ray Dvorak of the University of Wisconsin displayed his qualities of musicianship and showmanship to advantage in a Sunday afternoon concert by the University Concert Band. He called three visiting band leaders to conduct marches, honored retiring drummer William Lambeck with a special number and offered an example of sight-reading in Hicks' Tournament overture.

And he led his large band successfully through a programmed list which included Auber, Bach, Holst, Smetana and Harry Alford. The soloist was Robert L. Olsen, cornetist.

Other programs this month included one by the West High School Concert Orchestra, directed by Richard C. Church, and the West A Capella choir, led by Ilah Lunt; one by the West Concert Orchestra, conducted by Church; another by the Central High School Band and Orchestra, led by Leroy Klose; one by the East High School Band and Orchestra, conducted by Joseph T. Wolters, and the East A Cappella choir, directed by Cecile Vogelbaugh. W. D.

Ulanowsky's Engagements

Paul Ulanowsky is the accompanist for Charles Kullmann's appearance in Nashville, Tenn., on February 16. From March to July Mr. Ulanowsky will go on a tour of Australia with Lotte Lehmann.

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ROCHESTER, N. Y.—In response to an invitation from the American Academy of Arts and Letters, New York, Dr. Howard Hanson and the Eastman School of Music String Quartet played a program at the academy on January 20. Dr. Hanson was invited to make that program of his own compositions but included with his own Concerto da Camera for string quartet and piano and his string quartet in one movement, the Voces Intimae of Sibelius. Members of the quartet are John Cellentano, first violin; George Leedham, second violin; Julia Wilkinson, viola; Sam Reiner, cello.

On January 27 Frederick Woltmann, student in composition in the Eastman School, shared a program of orchestral music that was sponsored by the Composers' Forum in New York. Mr. Woltmann's program mate is Hunter Johnson, a graduate student of the Eastman School and holder of the Prix de Rome. Victor Alessandro, student in conducting of the Eastman School, conducts the orchestra in Mr. Woltmann's composition at the New York performance and Waldemar Lindner will be horn soloist in Woltmann's rhapsody for horn and orchestra, which has been played by the New York Philharmonic, Hans Lange conducting. Mr. Woltmann is a native of Brooklyn.

Lawrence College

APPLETON, WIS.—The Lawrence College A Cappella Choir will open its eighth consecutive season with concerts in Milwaukee and Chicago early in February. Departing from its custom of visiting twenty smaller and larger cities on a single spring trip, the Choir this year makes its season's debut in three appearances. The first is at the Pabst Theatre, Milwaukee, on February 5; the second at the Goodman Theatre, Chicago, on February 6, and at the University of Chicago Sunday afternoon vesper service on February 7.

Dr. Carl J. Waterman, dean of the Lawrence Conservatory and conductor of choral music for twenty-six years, again leads the choir. During the past seven years he has devoted his attention to unaccompanied choral singing. In choosing the program for this season's concert tour, Dr. Waterman has selected a variety of song material including representative sacred and secular compositions by Bach, Durante, Nikolsky, Pantchenko, Elgar, Christiansen, Cain, and numerous attractive folk song arrangements.

The sixty-five Lawrence students who make up the membership of the choir were chosen from more than 150 who tried out during the fall and winter months.

David Mannes Music School

Harriett D. Johnson, staff teacher of the Laymen's Music Courses, is conducting a series of explanatory lectures on Wagner operas held on the Tuesday mornings preceding each opera's performance at the Metropolitan Opera. The lectures are held at the headquarters of the Layman's Music Courses, which are at the David Mannes Music School, New York. The lecturer will talk on Der Ring des Nibelungen through March 2. The lecture of January 26 and that of February 2 were on Die Walküre, those of February 9, 16 are on Siegfried and those of February 23 and March 2 on Götterdämmerung. Die Meistersinger is to be discussed on March 9 and 16 and Parsifal in two sessions on March 23 in a morning and afternoon session in preparation for the Good Friday performance of Parsifal on March 26. The lectures are offered as a course, but can also be attended singly.

Virgil School of Music

Margaret Louise Hunter, who received most of her training at the Virgil School of Music of Tampa, Fla., recently appeared as soloist with the Tampa Symphony Orchestra, under the direction of Maximo Echegaray, in the Mendelssohn G minor concerto, and played as encore the F sharp nocturne of Chopin.

Mrs. A. K. Virgil will visit Tampa in March for the purpose of examining the work of the students of the Virgil School, which is under the direction of Mabel Snavely.

Ralph Leopold in New York Recitals

Ralph Leopold was heard in two recitals, December 14 and 21, at the New York home of Mrs. Joseph Gitterman. At the first Mr. Leopold offered a program, with explanatory remarks, from Wagner's Siegfried. In addition to playing the motives he performed his own piano transcriptions of the Wanderer's Music, Song of the Forge, Sounds of the Forest, Introduction to Act III, Siegried Passing Through the Magic Fire, Brünnhilde's Awakening, and Finale.

On the latter date Mr. Leopold gave a similar recital on Die Götterdämmerung, prologue and Acts I and II. Besides the motives and short excerpts, he played his own transcriptions of Sunrise and Siegfried's Parting From Brünnhilde, Hagen's Monologue and the Interlude, the Chorus of Vassals and Finale to Act II.

Sydney De Vries, Dutch Singer, Visiting America

Sydney De Vries, Dutch baritone, now on his first visit to America, will remain here until March. After this he continues the world tour which he started from his native country in 1934 by going to Australia where he stayed for nineteen months appearing in opera, concert, recital and radio.

Marga Waldron to Tour Europe

Marga Waldron will sail on February 6 for Milan, where she is to open her second European tour. The dancer, who appeared in Europe last season, is to be seen in recital in France, Austria, Hungary, Italy, Belgium, Holland and the Scandinavian countries. Miss Waldron returns to the United States in September and is scheduled for recitals in New York, the Atlantic Coast States and the Middle West.

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Kilenyi Soloist with European Orchestras

Edward Kilenyi, pianist, was soloist on Janaury 4 with the Budapest Philharmonic Orchestra, playing the Chopin E minor concerto. On February 27 he will be soloist with the Lamoureux Orchestra, Paris. In January he was a soloist with the London Philharmonic Orchestra conducted by Sir Thomas Beecham, and also appeared in a recital in London, this followed by a tour of England. Among important engagements on his continental tour are recitals in Zurich, Vienna and Paris. He has also been invited to give a recital in London at Queens Hall during Coronation Week.

EDWARD KILENYI

STUDIO NOTES

ROY CAMPBELL

Roy Campbell, teacher of singers in radio, pictures and the theatre, has moved into studios in the Cellini Building, New York. Singers and groups whom he has trained include The Meistersingers, a new unit, comprising Rand Dupler, Tomes Chapman, Clifton Billings and Ed Galloway now in the NBC production Broadway Juniors playing theatres of the eastern states. The Continentals are a feature of The Show Is On at the New York Winter Garden. The Royalists, carrying out film and recording contracts, are to begin a sponsored radio program. Frank Baker, tenor, is on the Ford hour of NBC on Friday evenings. John Paine is under contract to Samuel Goldwyn, Inc., in Hollywood. Faye Munger, soprano, is in the cast of French Casino Folies in New York. Mildred Monson, soprano, left February 1 for engagements in the South. Edwin Smith, tenor, is in the cast of White Horse Inn.

CARL M. ROEDER

Carl M. Roeder's class in the Institute of Musical Art of the Julliard School of Music collaborated in a program of piano music at the studios of Mr. Roeder at Carnegie Hall, New York, on January 23. Those participating were: Florence Bales, Sarah Stein, Peggy Eastburn, Blanche Kaplan, Shirley Krasco, Sylvia Mercer, Virginia Harnell, Carrie B. Overton, Marian H. Lyon, Sarah L. Briggs, Helen Berger, Lydia Murphy, Frieda Lazaris, Mary Vivian Lee, Rebecca Zuckerman, Gretchen Lueders, Rosetta Goodkind, Natalie Rose and Sarah Hill.

The comprehensive program presented by these students included suites and preludes and fugues by Bach and Bach-Liszt, sonatas and variations by Haydn, Mozart and Beethoven, and works by Mendelssohn, Schubert, Schumann, Chopin, Liszt and Debussy and was performed with a high degree of technical finish and interpretive style, and demonstrated Mr. Roeder's long established ability to transmit the precepts of pianism and general musicianship and bring them to fruition. The playing of these students showed technical polish, careful guidance and the cherishing of individuality. R. J.

IRMA SWIFT

Irma Swift, conductor of broadcasts for the Bronx Boro-Wide Teachers' Association at WBNX, has announced that Helen Runyon, Dorothy Lauro, Murray Phillips, Genevieve Kawalski and the Harmonettes (Marianne Logan, Charlotte Walker and Laura Alexander) have been successful in the teachers' competitive audition. They were heard on the first 'Special Teachers' Broadcast on January 27.

Miss Swift is accepting registrations for the Principles of Singing and the radio class at Hunter College and at her private studios in New York.

HARRY KAUFMAN

Pupils of Harry Kaufman in accompanying are active. On February 3 Vladimir Sokoloff, a graduate pupil of Harry Kaufman, was accompanist for Eunice Shapiro at her Town Hall, New York, recital. Mr. Sokoloff is Efrem Zimbalist's new accompanist. On February 7 Ralph Berkowitz, another graduate pupil from Mr. Kaufman's class at the Curtis Institute of Music, is to accompany Felix Salmond at his Town Hall recital. Eugene Helmer, a third graduate, will soon leave for a European tour as accompanist for Lea Luboshutz.

ESTELLE LIEBLING

Estelle Liebling, who has joined the vocal faculty of the Curtis Institute of Music, Philadelphia, will be in Philadelphia every Thursday and the rest of the week remain at her New York studio.

Mozart's Così Fan Tutte Sung in English

The newly-formed Opera Bouffe Company presented Mozart's gay Cosi Fan Tutte, in the English version of Henry E. Krehbiel, on January 31 at the Nora Bayes Theatre. This was their first production, and, on the whole, is an interesting indication of future endeavors.

Thelma Jerguson, soprano, and Mina Horne, mezzo soprano, as Leonora and Dorabella, offered humorous interpretations of their roles with skilled artistic vocal delineations. Miss Jerguson departed from the lightness of Mozart's mood to sing bombastically in most of her arias, however. Her voice is rich and pleasing, but not when strained to secure volume. Miss Horne was particularly effective in her arias. Barbara Farnsworth, as Despina, the maid-servant, brought all the desired spice and twinkle to the role. Vocally, she was only fair, but her histrionic abilities won her complete favor with the audience.

Honors for good acting and singing go to the men in the cast. Dudley Marwick, bass, who, in the past, has sung with the Metropolitan, gave a convincing, and laudable performance of the cynical bachelor, Don Alphonso. Brooks Dunbar in the role of Ferrando displayed a pleasing tenor voice, attuned to the moods of Mozart. His fine sense of the comic situations added much spirit to the entire production. With no less flair for the comic, David Elwyn, baritone, dispatched his role of Guglielmo equally satisfactorily. Their poison-taking scene reached real heights of comedy. As vocal artists, and as a comic team, they left little to be desired.

Paul Eisler, formerly with the Metropolitan Opera Company and the Society of the Friends of Music, received vigorous applause from the audience for his competent, intelligent conducting. Judging from the enthusiasm of the audience, the opera bouffe company should look forward to a successful season. H. J.

New York Light Opera Guild to Give Mlle. Modiste

The New York Light Opera Guild (John Hand, director) will present Victor Herbert's Mlle. Modiste in New York the latter part of March. Auditions are being held for a soprano to be cast in the role of Fifi. It is stated that the young lady selected need not have had extensive stage experience, but she must possess a lyric-soprano voice of unusual quality and the necessary acting ability for the part. She will be coached and trained under the direction of Mr. Hand. The guild is also seeking a tenor for the role of Etienne in the production. Preliminary hearings are now in progress. The final auditions take place on February 11 in Steinway Concert Hall, New York. Singers desiring to apply should communicate with the guild's New York headquarters, 370 Central Park West.

Gibner King Active as Accompanist

Gibner King accompanied Helen Olheim in recital with Richard Crooks in Buffalo, N. Y., January 12 and on January 30 was at the piano for Maria Kurenko's all-Russian program in Town Hall, New York. In April the pianist begins an extensive recital tour with Miss Olheim.

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Madrigal Singers in Concert of Old Italian Music

Under the direction of Lehman Engel, the Madrigal Singers, one of the Federal Music Project activities of New York City, presented a program of early Italian music at the Theatre of Music on January 31.

The first group included motets by Gabrieli, Vittoria, and Anerio, the last-mentioned composer's Christus Factus Est showing the chorus' talents to best advantage.

Madrigals by Monteverdi and Gesualdo formed the second group. The odd, almost modern harmonic progressions of the Gesualdo selections proved too much for the performers to execute successfully. Generally, however, the singers displayed good taste in interpretation, proper regard for shading, and true pitch.

Palestrina's Missa Brevis closed the program. Mr. Engel conducted with authority and sincerity. Probably because of heavy rain, only a small audience attended.—H. J.

Harrison Christian Sings at University of New Hampshire

DOVER, N. H.—Murkland Hall of the University of New Hampshire held a large audience on January 13 to hear Harrison Christian, baritone, who reaped applause for his singing of a wide variety of songs, from Haydn's She Never Told Her Love to Negro spirituals, and two arias, the Si tra ceppi from Handel's Berenice and Eri tu che macchiavi from Un Ballo in Maschera. A final group of English songs included Richard Hageman's Do No Go My Love and Pipes of Gordon's Men (William Hammond).

The fine texture and warm quality of Mr. Christian's voice and his control of its tones put his songs over, as the Broadwayites have it. Repeated encores were demanded. R. B.

Artists Presented at Thursby Musicales

At a celebration musicale on January 22, at the Thursby Studio, New York, the music heard was provided by Paul Ulanowsky, George Ryall and Miss Gottschalk, pianists; Francesca Caron and Miss Weinstein, sopranos; Audrey P. Fiedler, who read an original poem; Ethel Murray, cellist, with the following accompanists: Olga Bibor, Edgar Donovan and Harvey Wygant.

At the January 29 musicale Elspeth Macfarlane, lyric soprano, was introduced by her teacher, Mme. Abbott. She sang items by Chopin, Bantock, Rimsky-Korsakoff and Pease in a voice of sweet quality and musical warmth. Others appearing were Gloria Perkins, a talented young artist and Alexander Harsanyi, violinists; Ina Carelia, soprano; and Anton Bilotti, pianist. Olga Bibor, Mme. Abbott and Mrs. Perkins shared the accompaniments. F. W. R.

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ELEANOR STEELE and HALL CLOVIS
recently returned from a tour of their duet recitals through Pennsylvania, Oklahoma and Texas. They leave shortly for concerts in Massachusetts and the Pacific Coast.

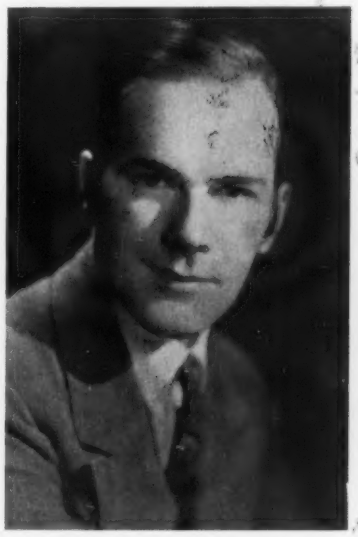
GUIOMAR NOVAES,
Brazilian pianist, gave a recital in Orchestra Hall, Chicago, on January 25.

CARLOS SALZEDO RECEIVING THE DEGREE OF DOCTOR OF MUSIC
at the Philadelphia Musical Academy, Philadelphia, on January 24. Left to right: Frederick Hahn, Dr. Harl McDonald, Dr. Salzedo, Dr. Rollo Maitland. (Photo by Kutcher Studios.)

EDYTHE MAY CLOVER,
pianist, chairman of music of the Knickerbocker Chapter of the D.A.R., collaborated with Mrs. Pleasant Jordan Gantt, president, in presenting a musicale on the thirty-ninth anniversary of the founding of the chapter. The event, held on January 25 at the Hotel George Washington, New York, brought a program by Miss Clover, Bette Blanc, soprano, Irene V. Mayo, Oriental dancer, Allen Campbell, baritone, and Gene Schiller and Mr. Heinmiller, accompanists.

TITO SCHIPA, tenor, ALBERTO SCIARRETTI, pianist, and YOSIE FUJIWARA, tenor,
in New York before Mr. Schipa sailed for Europe in December. Mr. Fujiwara gave a recital at the Barbizon-Plaza, New York, on February 2, with Mr. Sciaretti at the piano.

JOHN HERRICK,
baritone, returning to New York from a recent Cleveland broadcast.



OTTO LUENING
conducted the February 1 concert of the Philharmonic-Symphony Chamber Orchestra (Hans Lange, musical director) in the series for the benefit of Bennington College that the orchestra is giving in Town Hall, New York. The program included one of Mr. Luening's compositions, Prelude to a Hymn Tune By William Billings. (Photo by White Studio.)

NINA QUARTIN,
soprano, was heard this season in Rossini's Barber of Seville at the Hippodrome, New York.

ALBERT MEIFF,
violinist and composer. Mr. Meiff is the teacher of Iso Briselli, soloist with the Philadelphia Orchestra in Philadelphia for the Beethoven cycle program of January 22 and 23; and of Stephan Hero, soloist on the 12th with the Chicago Symphony Orchestra (Jose Iturbi conducting) and with the Rochester Civic Orchestra in Rochester, N. Y., on the 17th under Guy Fraser Harrison.

GERTRUDE LUTZI,
lyric coloratura soprano, appearing in recital, opera and radio engagements this season. Miss Lutzi has sung several times as guest soloist with the Minneapolis Symphony Orchestra. Her latest visit to that city, her home town was this fall as soloist at the 1937 Automobile show. (Photo © Schalk, Buffalo.)

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music

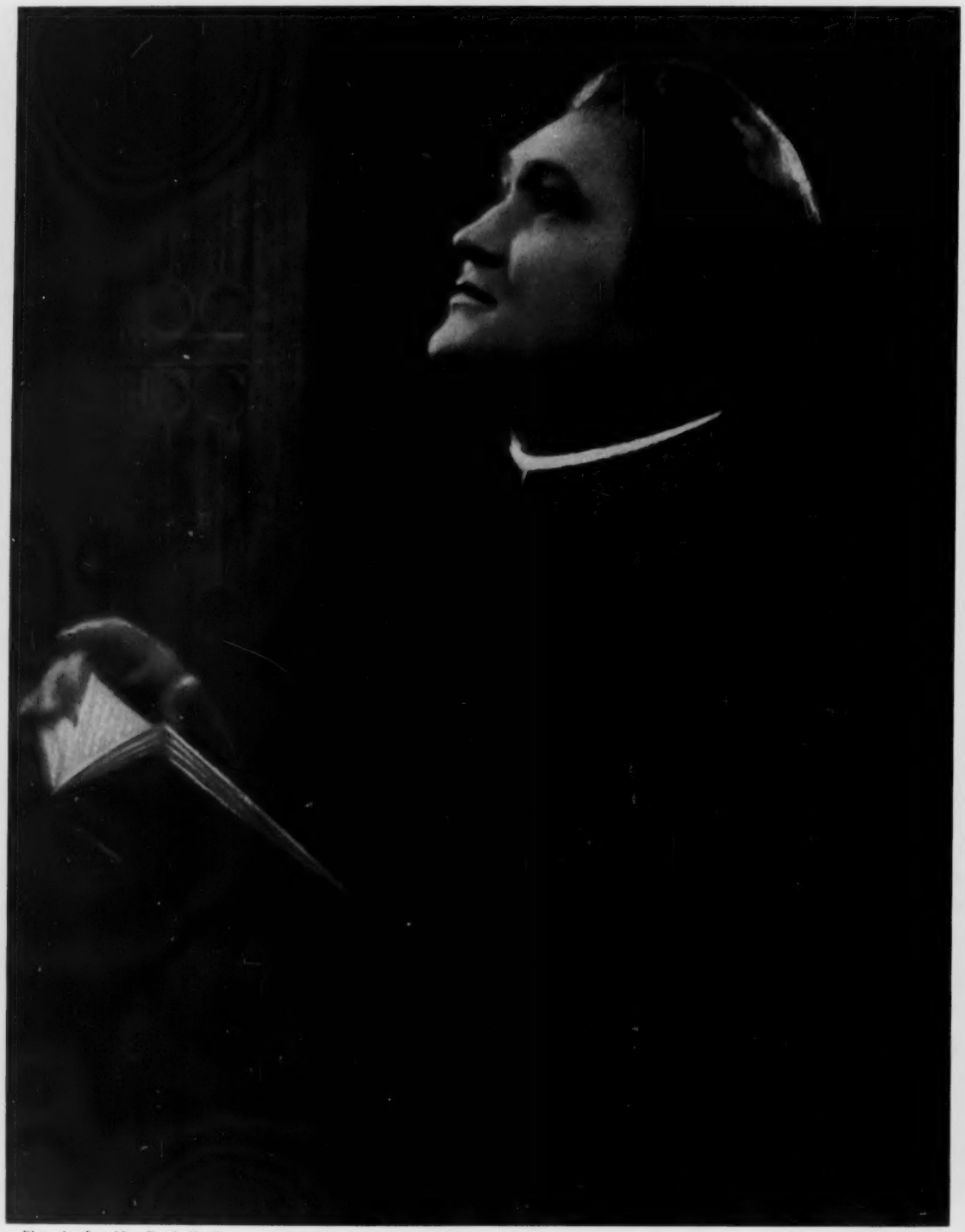


Photo by Josephine Rossi, N. Y.

MARIO CHAMLEE

as Caponsacchi in the American Premiere of Richard Hageman's Opera at the Metropolitan on February 4